

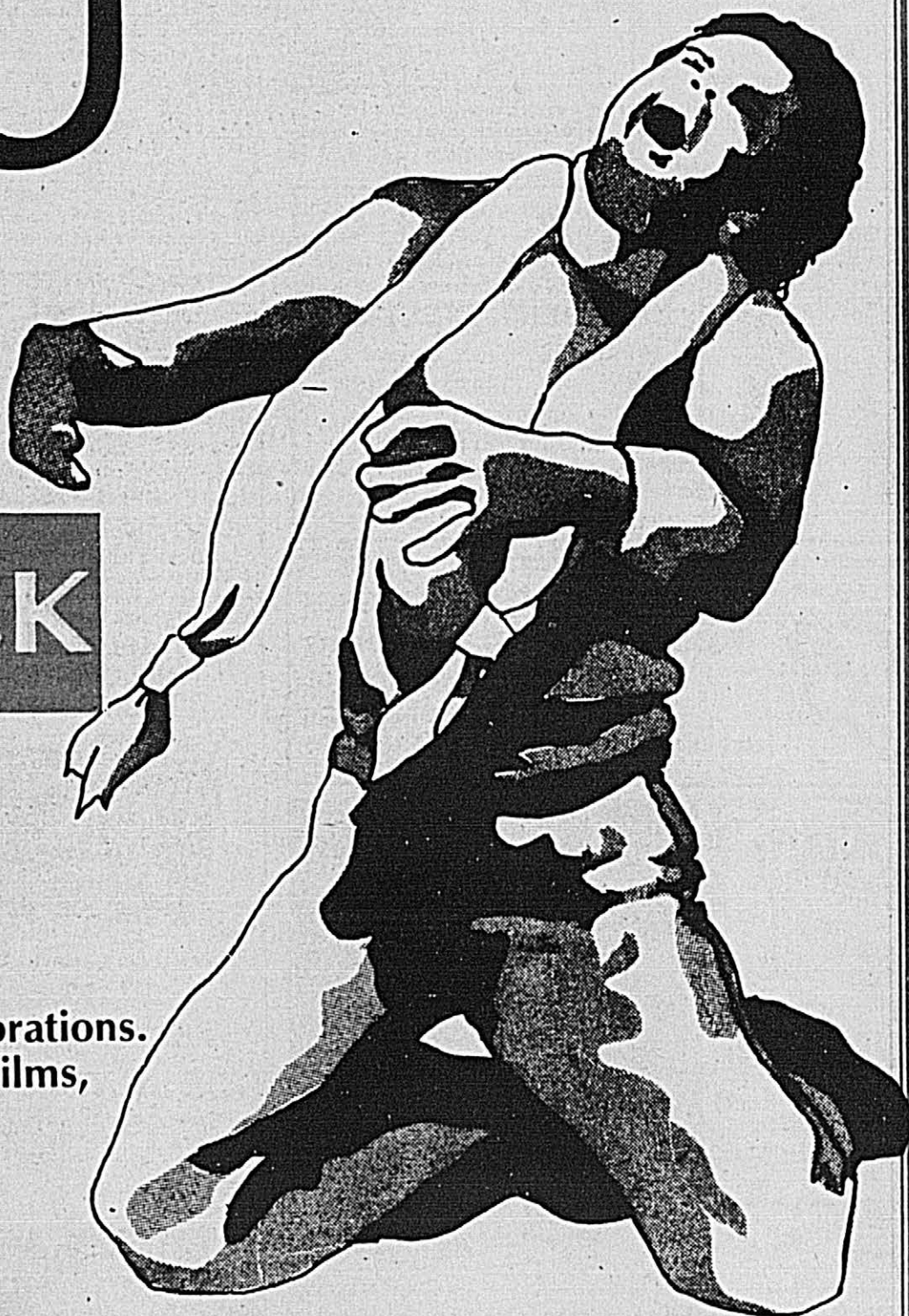
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the mcgill
DAILY

the supplement

Vol. 74 N° 52 Montréal, Québec
Thursday 7 February 1985

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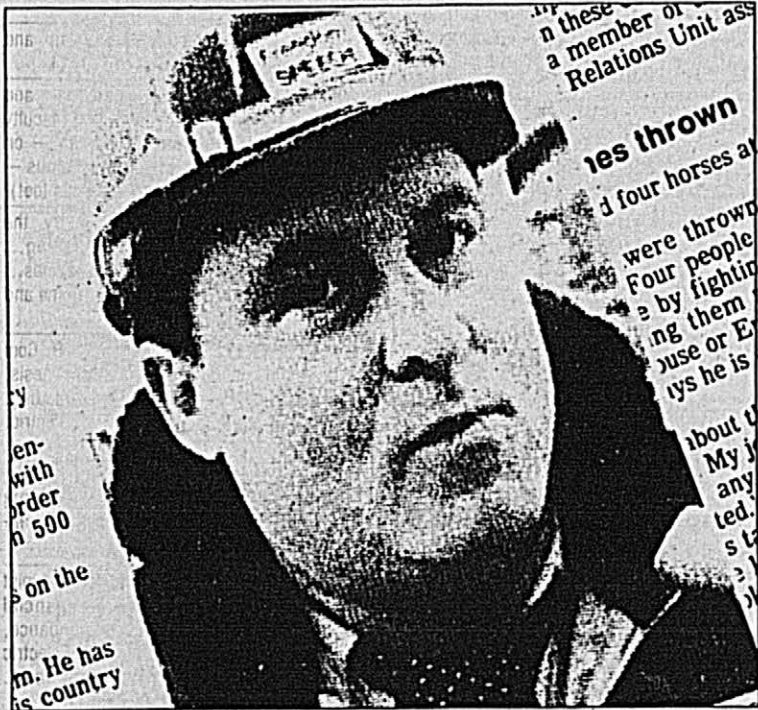
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Holocaust on trial: Only in Canada?



by Catherine Bainbridge
and Albert Nerenberg

An Ernst Zundel trial where expert witnesses testify and the national media reports faithfully there was no mass extermination of Jews during WW2, the diary of Anne Frank is a forgery, and the Holocaust is a hoax, would probably never happen in any Western country but Canada under a prosecution for "disseminating false news."

In the United States, France, Sweden and West Germany, the extermination of 6 million Jews by the Nazis during WW2 has been considered common knowledge by the courts and therefore not debatable in court.

On September 18 the West

German Supreme court declared that the denial of what happened to the Jews in the Third Reich offends every Jew. In 1982, the German Federal Constitutional court said in its judgement that the mass extermination of Jews during the Third Reich must be regarded as obvious ("offenkundig") and required no further proof. It reads "the denial, or whitewashing of the crimes of the Nazi regime..., must be felt as an unbearable expression of contempt to the people concerned."

Irwin Cotler, a McGill Law professor and well known human rights lawyer told *the Daily* there are judgements in other jurisdictions which have taken notice of the fact the Holocaust occurred and that the

issue is not debatable.

"Here, however, there has been a reversal of roles," he said. "It almost appears it is not Ernst Zundel that is on trial, it is the Holocaust."

On Tuesday, the Toronto court officially recognized Robert Faurisson, a professor from France as an expert on Nazi war documents.

In 1979 Faurisson was held liable in France for causing "moral prejudice" in disseminating Holocaust denial literature.

Faurisson testified Tuesday that "there were no gas chambers at Nazi concentration camps and there was no genocide of Jews during the Second World War," according to Canadian Press.

Faurisson sits on the editorial board of the California-based Institute for Historical Review (IHR) which publishes the largest quantity of Holocaust denial literature in the World.

In 1981, the IHR offered \$50,000 to anybody who could prove the Nazi's did gas Jews at Auschwitz. In 1981, Mel Mermelstein brought a \$17 million law suit against the IHR. In this case as well, the Holocaust was considered indisputable and not open for debate.

Cotler said the judge in the Zundel trial might resist taking judicial notice of the Holocaust (where the Holocaust is taken as fact) as it might be argued that it would leave the defence without a case and therefore be unjust.

However, Cotler believes, Zundel would still have other grounds for his defence. Under section 177 of the criminal code, four grounds are required to convict Zundel, three elements of the offense would still need to be proved even with notice:

- 1) That Zundel willfully disseminated false information.
- 2) That Zundel knew it was false when he published it.
- 3) That the information was likely to cause injury to a public interest.

"This is a difficult case for the prosecution. There has never been a prosecution of Holocaust before," says Kotler.

"The crown prosecutor is in a sense a neophyte in Holocaust denial litigation," says Cotler, "while the defence is experienced."

Zundel and other members of the Holocaust denial school are experienced in litigation of this kind. Faurisson, the defence's expert witness, has himself been through Holocaust denial litigation! Christie, Zundel's lawyer, also represents Jim Keegstra in Alberta on a charge of incitement to racial hatred.

Contadora: an economic necessity

by Diane Whelan

Economic problems in Central America must be addressed now if revolution and war is to be avoided, throughout the region later, says José Andrés de Oteyza, the Mexican ambassador to Canada.

Andrés spoke yesterday to a crowd of around 50 at McGill. The lecture was titled Mexico, Central America and the Contadora Process. Andrés says the advocates of the Contadora process seek peaceful settlements to the region's economic problems of high deficits, high unemployment, and rampaging unemployment. This is possible he says, with economic integration of countries in the region and foreign non-military aid. The

Contadora process is built on the principles of self-determination, non-intervention and negotiation.

"Weak countries have no strength but that of principles; this is what we must build on, not weapons and not military," he says. The ambassador thinks that if this is not dealt with now, we are going to push Central America and Mexico to the Soviet Union as happened with Cuba in the sixties.

What the Contadora process advocates is contrary to the beliefs of the U.S. government, which is presently sending military aid to the El Salvador government and training contras outside of Nicaragua. The Reagan administration believes the guerillas are undermining democracy and claims their ac-

tivities are no solution for the regions economic policies.

The U.S. has not issued any statements for or against the Contadora process. Andrés believes this is because it would be difficult for them to publicly say something against peace.

The Ambassador says the Contadora process not only could resolve the economic disparities but also that its success is necessary.

"The success of the Contadora process is necessary. It acts as a wall preventing things from getting out of control. If it fails, we could face the risk of war," Andrés says.

The feasibility of his solutions was questioned by a member of the audience. The Ambassador replied using the example of the success of the

European Economic Community (EEC) and believes Central America and Mexico are homogeneous enough economically and culturally to achieve the same success.

The Contadora process will resolve only internal problems Andrés says, but its success is already being undermined. The U.S. has refused to attend further bi-lateral talks with Nicaragua. In addition Costa Rica and the Honduras, previously involved with the negotiations, decided recently not to attend the meeting this month of the Contadora in Panama.

"The unwillingness of these countries hinders the hopes for peaceful resolutions and possible economic recovery," Andrés said.

Fiesta provides international flavour

by Allison Burch

When is the last time you saw 30-foot banners festooning the campus to announce an International Students Association (I.S.A.) event at McGill?

The President of the Association, David Kalaydjian, has conceived the campaign of buttons and banners to promote the Fiesta Week Carnival which opened yesterday, the culmination of five months' planning on the part of twelve of McGill's international student clubs.

This year's festivities are destined to surpass those of previous years: a three-day extravaganza of films, dancing, dining, and multi-cultural activities is underway. Day and evening continuing today through Friday, students from

all twelve clubs are hosting the exhibitions and events in the Union Ballroom.

The organizers were encouraged by the success of last year's cultural exposition, which attracted around 1,000-1,500 observers (mainly McGill students and faculty), according to Students Society V.P. Internal Yat K. Lo was President of the I.S.A. last year.

People enjoyed the displays but asked for more when they passed through — and so the I.S.A., backed by the Students' Society, decided to combine the dinner-dance feature of the 1982-83 Cultural Festival with last year's exposition theme, and jazz it up for 1985.

Lo points out that McGill has a prominent international reputation among Canadian

universities, but little outlet, proportionally, for expression of its many cultures. The I.S.A. facilities at Queen's University and the University of Toronto, for instance, put McGill's to shame.

The U. of Toronto provides its international students association with a spacious house and three to four full-time staff members, whereas McGill's I.S.A. headquarters consist of a basement room in the Union Building.

But renovations are underway to convert the room into a pleasant student lounge, Kalaydjian said, decorated with flags and maps from around the world. A bulletin board will soon display current news clippings and job opportunities abroad, supplied by International Student Adviser,

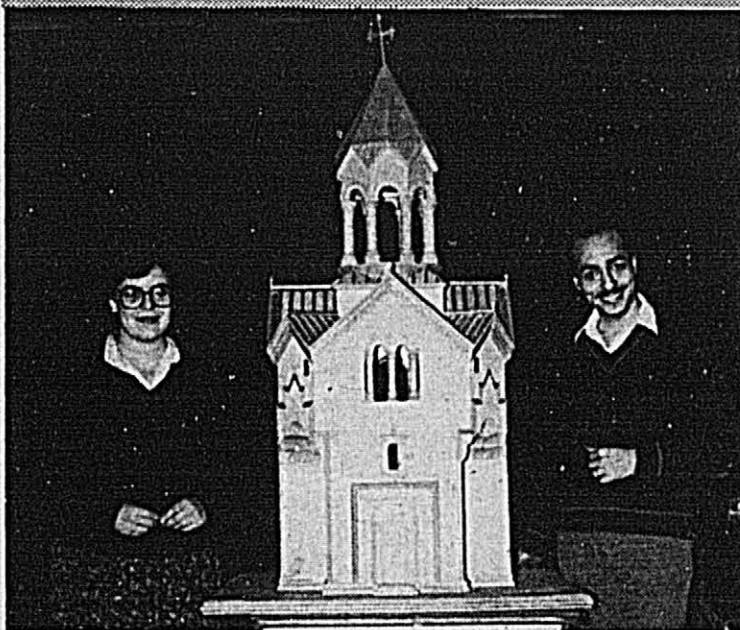
Lawrence Lang.

McGill's I.S.A. has made a comeback over the past two years. In the 1960's and 70's, Lo said, it was an active and vital presence on campus, and began the tradition of an annual one- or two-day Cultural Festival. But interest dwindled, and the Association shrank dismally in the early 1980's.

The enthusiastic participation of the I.S.A. groups in the 1985 Fiesta Week reflects the increasing re-involvement of the McGill student body with multi-cultural affairs over the past two years. Lo hopes to see an expansion in such activities, which "get students of different backgrounds together to exchange ideas."

If this year's Fiesta is a success, he proposes a full week of

continued page 4



Yervant Zorian and Viky Daghljan with handbuilt model of Armenian church c. 1245 AD.

... Fiesta: international spice

continued from page 3

Each of the groups which compose the I.S.A. now has between 30-200 members, he says, attracting Canadian students of diverse backgrounds as well as foreign students. Contact within and between these groups results in more than a few days per year of concentrated merriment. As Kalaydjian states, academia isn't the beginning and end of the learning process.

"Part of the education McGill can and does provide for its students is participation in such activities, which permit them to learn about cultural history," he says.

"Does I.S.A. serve its purpose? We'll find out after the event."

Combining the I.S.A. festivities with a Pub Nite is one of this year's new attractions. Friday night the Fiesta will close with Messenjah in concert. "We wanted to have a Pub Nite with international flair," says Kalaydjian, "and McGill seems to like Reggae — Messenjah was a sell-out last year in the Ballroom."

Fliers outlining the schedule of events can be picked up in the lobby of the Union Building, entertainment next year.

Kalaydjian agrees that there is more participation in the

I.S.A. this year. "This event reflects it," he says. "There was good response last year — that's why we want to carry it on, make it bigger and better.... We expect to make the Fiesta a tradition at McGill, to provide a different type of winter activity than the (Winter) Carnival."

The photographs which appeared on the front page and page 3 of the McGill Daily Issue of February 4 were taken by Owen Egan.

MMFA makes consumerism an art

by Eugene Balk

"A poster is a sign or billboard which tries to influence or persuade. It may be used to sell anything — soap, a political idea, or even a cultural event."

This definition, provided by the Museum of Fine Arts, helps us understand how the poster is not a completely self-contained form of art. The poster's active life lasts only as long as its subject is current. When the soap is no longer for sale, the political ideology forgotten, and the cultural even over, what good is the poster?

The Museum of Fine Arts deals with this question in its exhibition, "The Twentieth Century Poster: Design of the Avant-Garde." Its answer is made clear by the willingness of the museum to lump soap, politics, and

culture together in the definition wuoted earlier. The attitude of this show is that the poster, taken from its original context, exists now only as a work of art. Indeed, aesthetic value, not content, is the basic criterion for the inclusion of a work in this show. Framed and hung, the museum treats the posters as if they were paintings.

And this seems to be exactly the intent of the show. No attempt is made at giving the posters, most over fifty years old, an historical context; except for the dates and artists, we are not told anything about them.

Though many of the poster are German, Swiss, Russian, and Dutch, the texts are rarely translated. And if a poster's history is unknown and the words make no sense, how else can we treat it but as an aesthetic accomplishment,

and object of beauty? So instead of wondering why and old ad for Shell Oil and announcement of Dada art exhibit are in the same room, we only notice that they both look nice. In this way, the whole exhibit begins to make sense — as a collection of beautiful prints.

This is not what posters are, however. I believe there is a fundamental difference between the two types of posters. Although Kurt Schwitters' poster for an art show and A.M. Cassandre's ad for a luxury liner may be equally handsome, they are not the same thing.

Schwitters relays information about an art event and gives an

example of the work shown. It has no pretensions. The Cassandre creates an unnaturally elegant world which is promised to the buyer of the luxury-liner ticket. The promise, of course, cannot be delivered. Like all product advertisements it is a lie.

Cassandre's poster is particularly artful in its incorporating the techniques of progressive art to assist in the lie. The history of avant-garde art in this century has been to a large extent a search for truth. The advertisement serves to undermine the intentions of art. By equating Cassandre with Schwitters, the Museum of Fine Arts dissolves this fact.

Another problem is that so many posters are placed in each room. The poster is designed to be seen alone, to have to conquer our indifference and coax us to read it. Grouped together, they have to battle for our attention. Added to the relationship of "poster vs. viewer" is "poster vs. poster."

Despite the major flaws of the exhibition, many works worth seeing have been brought together, and is especially strong in its collection of posters from the 1920's and 1930's.

The show runs through March 17 at the Montreal Museum of Fine Arts.

... Anglophones yuk-yuk

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deadpan standup, and also phones up restaurants, airlines and classified advertisers on stage. His jokes are callous. The phoning up on stage and complaining or whatever, in either Frank or Francine Harrison's voice is funny sometimes, but unpredictable and occasionally dull. Sean should concentrate more on his stand-up.

The Doctors, Dr. X (Terence Bowman) and Dr. Trinidad (Andrew Golding) are a comedy duo of hard-working students. They perform less conventional humour; relying on skits and shorts playlets. Dr. Trinidad is at his best when he is one stage alone with a guitar to tell a few jokes and sing a few classic parodies. Dr. X's solo stand-up unfortunately needs more work, and more development of material.

The highlight of the evening, what makes it worth disrupting Sunday night homework, are the Wackies. Bernard Deniger and Dan Boulrice are the funniest thing I have seen anywhere. Only rarely do their skits backfire, usually they are simply laughingly insane. Bernard plays a pretty mean guitar, and Dan just looks funny. What is particularly impressive is that the Wackies come up with a completely new, well

crafted act each week, and only rarely do they repeat material. The Wackies also occasionally show their own films which are also of the proverbial side-splitting variety.

Bob Mondoux, the MC, is funny. A new duo of Dave Boys and Dave Lovit are also funny, although their act needs more polishing. Dave Boys does contribute the only political joke to the evening: "How many conservatives does it take to screw in a light bulb? None they prefer to

let these things take care of themselves."

All these acts, except Ms. Diamond, appear as opening acts at the Comedy Nest. It's free at Station 10 every Sunday, starting around 21h30 or so; there are rumours of an admission charge soon, so better go before the prices go up. The new decor at Station 10, removing the comfy chairs in favor of backless stools, leaves something to be desired, but it is still worth it to support local talent, and it's fun.

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MARY DALY: Speaking at this "rotten institution"

by Leela MadhavaRau

"I don't come here to honour McGill, I come to honour wild women."

Succinctly, Mary Daly summed up her attitude to public speaking in general and lecturing at McGill specifically. She continued, "You are celebrating the fact they let women in one hundred years ago, they let us in, aren't you honoured?"

Daly, defined as a radical feminist theologian, spoke at McGill last Thursday, surprisingly enough as a speaker in the Women's Centennial lecture series.

It is impossible to give a 'report' on her speech; the reactions of every woman (and the few men) in the room would be impossible to record.

Therefore, I invite response, argument, discussion and debate over the contents of this article. I don't pretend to understand all the concepts Daly brought up nor in some cases, do I really understand what was being said.

After listening to the recital of all her degrees, titles, positions held etc., Daly responded, "I do hope you can forgive all those pedigrees, they were obtained in ignorance." She holds degrees in theology and philosophy and is now teaching at Boston College.

She invited other women to join her in travelling to the other world. A world beyond the repressive phallocracy that now exists "raping the sisters on this planet."

"There is a battle between necrophilia which is hatred of life and biphilia which is love for life. Knowing this, we fight by expanding our auras, ozones...we know it can be realized if seen with real eyes."

Much of Daly's writings and speech concentrated on the importance of etymology to the feminist movement. The audience was given the root of almost every word used in connection with women. "They have done to language what they did to women — murder. We must undo the bindings of words, free words, release words to race together, we will fly together — the race of women and the race of words."

Many of the terms used, most frequently by men, to degrade women are derived from positive roots. For example sin has the same root as to be, to exist. Therefore, Daly feels women should choose to see the atrocities perpetrated by the patriarchy and find the courage to sin.

"To be is to sin, our whole life is a mistake. We are a mistake. Pure Lust (Daly's latest publication) is primarily a work of erraticism written by a living, working mistake."

"Lust means wanton, playful. We should make this word our wand, our labrys. It will launch wild women on a

journey beyond the state of lechery. Women who choose to escape, will wanderlust and wanderlust with the elements."

Daly reclaims a number of words — prude (wise, proud, good woman), shrew, weirds, websters, virgins (uncaptured, unsubdued), dyke (barrier preventing passage, excluding something undesirable), viragos (over-

powering, having masculine qualities) — and will address the crowd as crones, nags or witches.

She has also attempted to find a vocabulary for women to use in defining "their enemy" (men). The best was snool, an ancient Scottish term meaning to cower and bully. "Typical of the patriarchy, snools rule, snool Reagan rules. In snooldom, there are bores, they have created a realm which may be called boredom."

Daly thinks that "patriarchal possession is worsening, the disease of the phallocracy is extending its organs everywhere." However, "the doomsday clock goes on... it announces the return of female power, calling women to the metarchical journey."

Daly says women are trapped by an embedded desire to belong — Male Approval Desire (MAD). Then there would be no need to be bewitching to attract. Bewitching is discovering the witch within, nothing to do with femininity. It is this potency in women that allows them to pursue the journey of radical feminism."

"But women who are tracked by terrorists who call themselves pro-lifers, may feel convinced they shouldn't take the time to analyze their gynecarchical status. Violence against women is the paradigm of all other actions against women and is ultimately a return to the patriarchal society."

Daly describes the journey through the three realms beginning with the arcasphere where "women discover their radiant origins moving onto the pyrosphere where women discover real passion, names virtues. Vices will be on our own terms, not pseudo-passions which are plastic blobs in inner space."

"These are endlessly man-made, embedded through the media — Time magazine, porn, great literature. Real passion has nameable objective — love, hate, rage — real emotions — depression, guilt, hostility, resignation are all plastic emotions."

It was during the question period that the audience seemed to lose some of its initial almost trancelike admiration for Daly. She began the ques-

continued page 18

Gillis dances as if on a dare

by Angela Dunn

Margie Gillis, the country's boy wonder of dance, returned to Montréal this week for a ten day stint (until Feb. 10) at Place des Arts. The prevailing mood of her collection of dances is one of modern tension: fear and desire, loss and pain, truth and fantasy.

Gillis is at her most convincing in the dances where this duality is evident, where the body externalises aspects of an 'other' self. Her interpretation of Tom Waits' *Waltzing*

bare breasts with one arm and otherwise wearing a tulle skirt and a piece of muslin wrapped around her head, attempts vainly to dance the swan. Her arabesques, jetés and fluttering of one hand behind her back are satiric of this role, while her exit is abruptly serious. Gillis incorporates mime at this point, gently suggesting the tenuousness and artificiality of artistic worth or skill.

Comments on the established world of dance from Gillis are never malicious; she is wry, her criticism, or caricatures are conveyed with wit.

temptation, *Lithium* has a wider and more consistently imaginative vocabulary of movements than Gillis' own dances.

The Margie Gillis Dance Foundation, to its credit, has embellished the programme with a small battalion of costumers, choreographers, musicians and even another dancer, whose contributions raise the level of professionalism in the show. *Le X sur l'endroit*, in which Gillis dances a gangsterish *pas de deux* with Louis Guillemette is the most successfully or-



Matilda, for example, is especially poignant since Gillis' persona as a nervous, gawky girl is played off against that girl's higher aspirations, of grace, of streamlined ballet, of Art.

The same is true of *Nocturne*, (danced to Mendelssohn), in which a tired, flat-footed old hag, covering her

Surprisingly enough, it seems Gillis is not her own best choreographer. A couple of her old favourites (*Third World Dream* and *Broken English*) are, weak and trite respectively, compared to *Lithium for Medea*, choreographed by Stephanie Ballard. An anguished look at seduction and

cheestrated piece, hissing with violence and dangerous sensuality in a depiction of the hex placed on modern romance.

Emotionally honest, but never indulgent, passionate but controlled, Gillis dances as if on a dare.

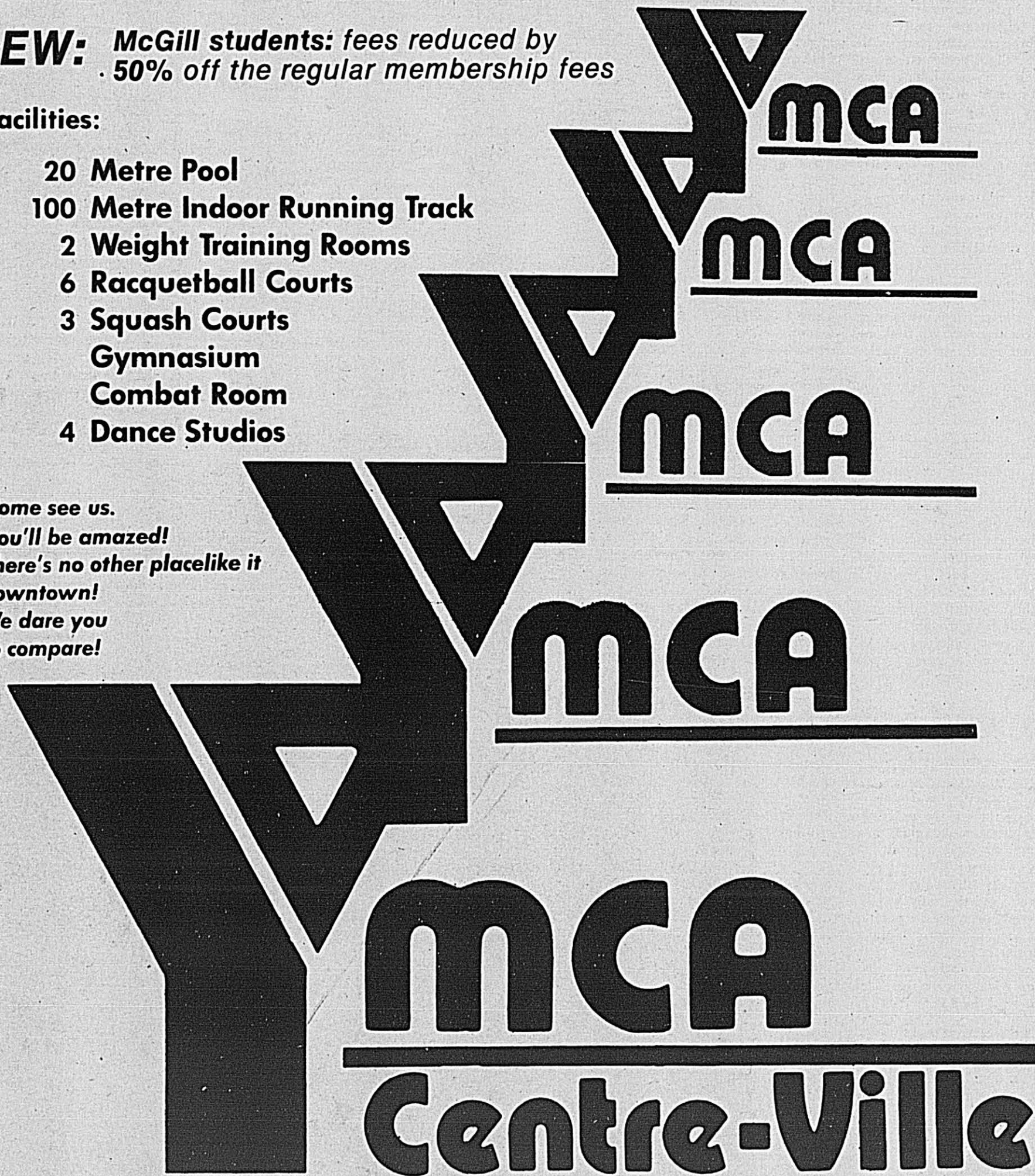
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Finally, a place for new talent...

by Murray Smith

Patrons of the Irish Lancer will be disappointed to hear that their underground venue has fallen victim to the ever expanding alternative music scene. Resurrected in its place is the S.O.S. Club, dedicated to promoting and establishing Montréal's wealth of musical talent. Every Friday and Saturday night, S.O.S. will feature a live showcase of local bands. However a booking with the Irish Rovers is highly unlikely so former Irish Lancer patrons are advised to relocate.

The S.O.S. Club is a non-profit organization run by musicians for musicians. It has five major objectives which aim to improve the local music scene. One is to promote new and up and coming acts with fresh and original music via live performances. Local acts featured will range from Pop to Ska, which according to S.O.S. defines alternative music. However to many, putting Pop and Ska within the realms of alternative music creates an obvious contradiction. Tell this to a few of the inhabitants of the former Cargo club and you might receive a combat boot in the mouth. According to Garfield, an S.O.S. founder, "We would like to avoid the hardcore crowd as they overturn tables and generally cause trouble."

A second objective of the S.O.S. Club is to serve as a pool of talent for the local music

scene. S.O.S. hopes to become a sort of contact point where local musicians, producers, engineers and visual artists may meet one another. In this area S.O.S. will no doubt be next only to England's Marquee Club, where Mick Jagger teamed up with drummer Charlie Watts who then played for Alexis Korner's Blue Incorporated.

In addition S.O.S. will provide crucial information for artists struggling to break into the music business. Representatives from Pro-Canada and other figures well established in the business will be on hand from time to time and will no doubt provide Montréal's undiscovered talent with practical and useful hints on breaking into the Pop market. However in doing this it seems S.O.S. would be labelling mainstream music alternative and selling it to the Pop market. Isn't alternative music defined by what distinguishes it from mainstream music?

Finally S.O.S. will provide equipment, transportation and P.A. costs, plus \$100 worth of studio time for each band participating in the live showcase. At present, bands do not receive additional payment for their performance.

In the future, S.O.S. hopes to introduce a magazine which will cover the entire range of S.O.S. activities, the Montréal music scene and will include columns dealing with how to break into the music biz.

continued page 17

The Daily still needs more writers, production people, photographers, graphic artists, and anyone interested in learning more about the inner workings of this place.

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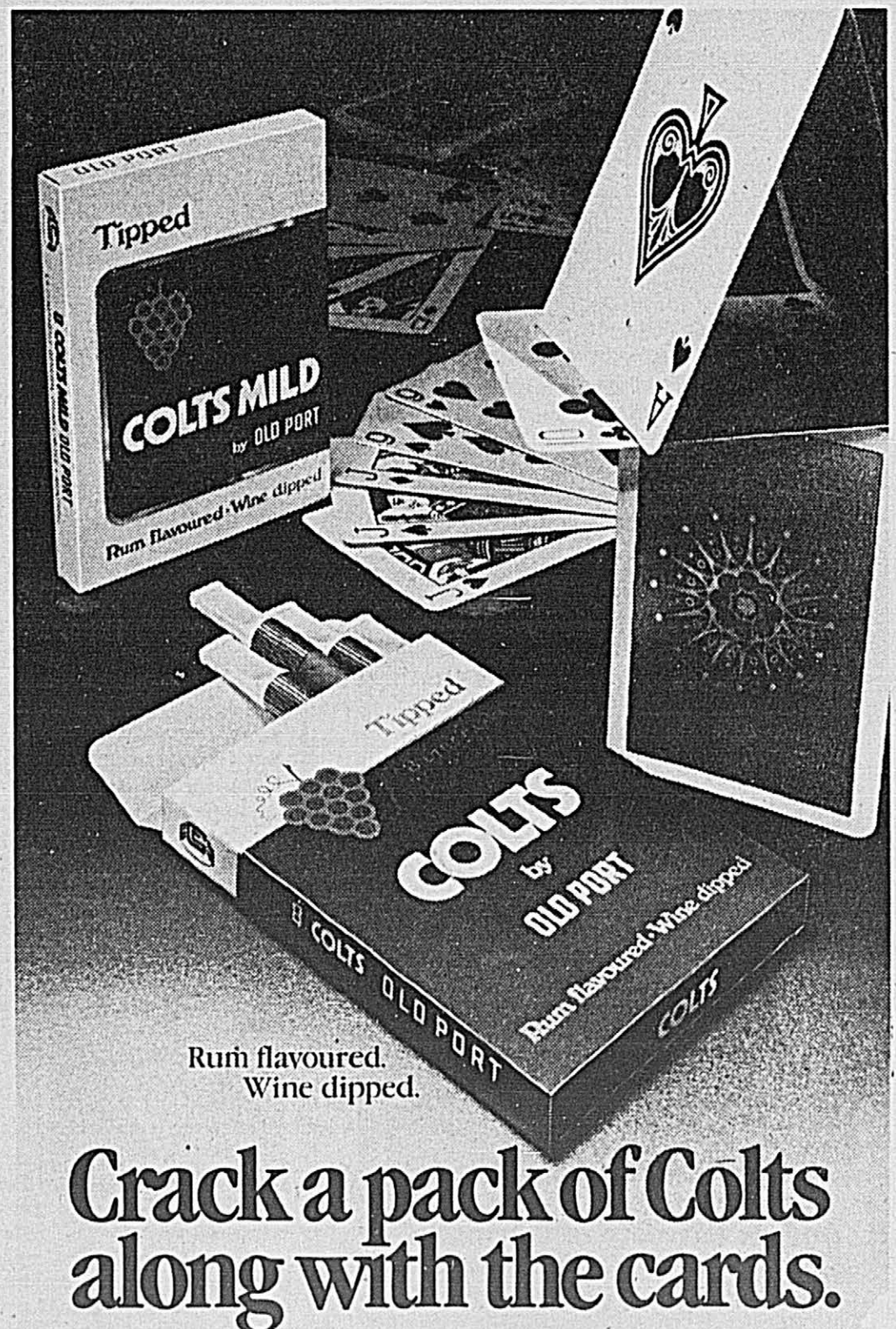
by Ken Vandermark

An unknown band seeks to establish itself on the local music scene but established clubs, in an attempt to make a profit, are wary of hiring it because its lack of notoriety will usually not draw crowds. Yet the only way for these groups to get a reputation is for them to perform in public. Welcome to the Catch-22 of the music world. Fortunately, there is now a way out for these local unknowns: the S.O.S. Club.

Last Weekend, on February 1 and 2, S.O.S. presented Ethnic Drivers and Secret Act. Both bands performed energetic dance music, related in varying degrees to ska (this brings out another aspect of the club's policy, groups are paired by their similarity in the style of their original music). Ethnic Drivers (Instrumentation: female lead vocals, guitar, bass drums, keyboards, sax and backing vocals) are truly a "Live" band, playing a loose and exciting brand of dance music that has its roots in early English Beat and Bad Manners. They sometimes suffer from this quality however, the raw vocals of the guitarist do not always blend well with the lead singer during

attempts at harmonization and the beginning of their cover of "Inner London Violence" was rather chaotic. Secret Act (Instrumentation: male lead vocals, guitar, bass, drums, keyboards, and backing vocals) were the flip side of this execution coin, playing an extremely tight and well rehearsed type of funk and ska. Their EP, Pick Me Up, will also most likely exhibit their solid professionalism. The only problem with this approach to playing live music is that the edge that Ethnic Drivers had to their music is sometimes lost.

This Friday and Saturday John Priest will be performing original music ranging from "Simple Minds to Hall and Oates to King Crimson" according to one of their members. Unfortunately, the other band cancelled at the last minute so no information about their replacement can be given at this time, but there will be another group at S.O.S. this weekend. Bands start at about 10:30, but get there early because seating is limited. The climate in the club tends to be rather cold so bring a sweater or (better yet) be prepared to dance. Come out: see some good local music, and Save Our Songwriters.



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Bronski Beat: too serious not to be taken seriously

by Mark Denner

Applying the term "gay activist" to a musical group these days is hardly good marketing. The general movement towards conservation of the "traditional family" aside, the music-buying public, after being grievously ripped-off by the hype surrounding Frankie Goes to Hollywood, is wary of what it suspects is just another sales ploy.

While this type of cynicism instilled in record-buyers is truly unfortunate, Bronski Beat's *The Age of Consent* is an album with such powerful and varied strengths that it has overcome, in the three months since its

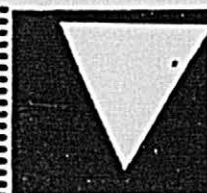
release, the damage that Frankie to the cause of the vocal gay community.

Not that Bronski Beat dishes out a 40-minute serving of guilt to vulnerable liberal consciences. Of the ten songs on the album, only four are actually about homosexual love. The remaining six either are about other issues of modern society (including the tiresomely obligatory anti-war song) or are just plain fun. This variety gives *The Age of Consent* a legitimacy that a ten-song diatribe would not have.

Of course all this social content is put to a melody, and Bronski Beat is smart enough to know that it is the music that catches listeners. Thus the message in the songs of *The Age of Consent* is concealed somewhat by a spare,

techno-pop sound that is sometimes danceable, sometimes soulful, but is always positively infectious.

The best example of Bronski Beat's ability to sugar-coat a bitter pill is their current hit, "Smalltown Boy". Nine out of ten of the record buyers who have propelled this song to the top of the charts likely have no idea that the tune that they are so avidly dancing to is actually the poignant tale of a gay youth who leaves his native town because



Other moments on *The Age of Consent* are less about being a social outcast than they are about people in love who just happen to be in love with members of the same sex. Both "Need a Man Blues" and "Why" could be, with very few changes, stories of heterosexual longing and a stormy, violent man-woman relationship.

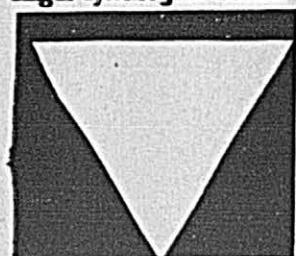
The Age of Consent merges the gay issues with more frivolous songs like "Heatwave"

and a remake of the Donna Summer hit "I Feel Love" with Somerville's falsetto, the nicely uniform production of Mike Thorne, and a downright superior talent for songwriting.

One could conceivably listen to *The Age of Consent* over and over as simply great pop music. But the pink triangles on the inner and outer sleeve are constant reminder that Bronski Beat intends you to reckon with far more substance. What is most impressive is that they are able to get the message across while delighting your ears at every moment.

release, the damage that Frankie to the cause of the vocal gay community. Simply put, Bronski Beat is far too serious not to be taken seriously.

The title *The Age of Consent* is first warning that Bronski Beat is not interested in celebrating *Life in the Pleasure Dome*. Intended by singer-lyricist Jimi Somerville to mean the legal age at which an adolescent becomes a sexually-consenting adult, the phrase is also taken as a reference, both literal and ironic, to the current state



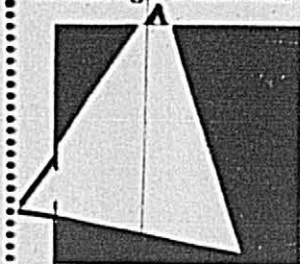
ville to mean the legal age at which an adolescent becomes a sexually-consenting adult, the phrase is also taken as a reference, both literal and ironic, to the current state

... The love that you need
Will never be found at home
And the answer you seek
Will never be found at home

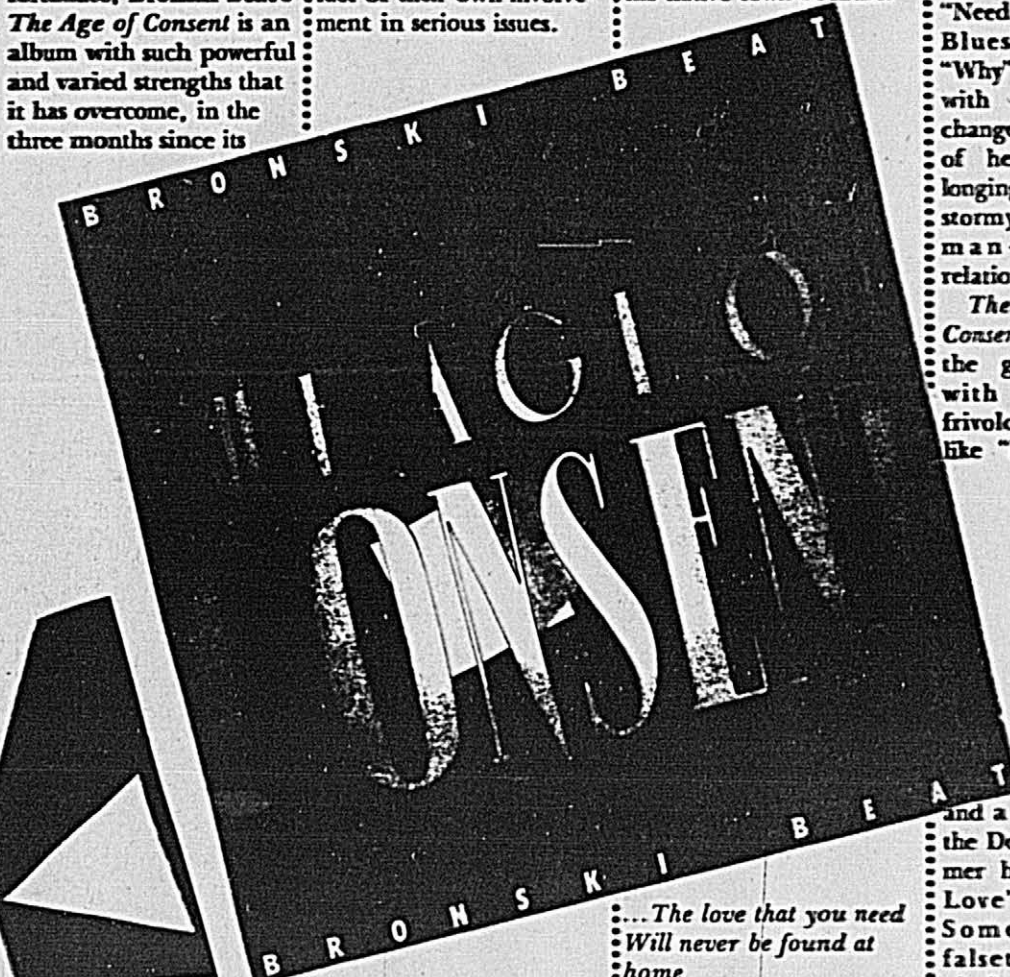
plodding recitation of the struggle with society, family and self, is a brutally direct song about "My man love my first love/My closetness my pain." Even the unsympathetic listener will likely be moved by this chronicle of genuine torment.

... The love that you need
Will never be found at home
And the answer you seek
Will never be found at home

Bronski Beat does not always hide their accounts of the hardships of emerging homosexuality in "danceable rhythms." "Screaming," a minimal,



plodding recitation of the struggle with society, family and self, is a brutally direct song about "My man love my first love/My closetness my pain." Even the unsympathetic listener will likely be moved by this chronicle of genuine torment.



Colour bar exists in gay community

by Dale Taylor

While discussing the lesbian bars in Montréal, a friend mentioned her experience the last time she frequented one. She met a woman and asked her to dance. The woman looked at her in astonishment and asked if my friend was kidding. She assured she wasn't. While they were dancing they received piercing stares and looks of contempt. At the time my caucasoid friend could not understand the reasons for these hostile reactions. Reflecting back on the situation she states "the woman who I asked to dance was black".

After years of struggle the gay liberation movement still fails to consider the position of black, Latino, Oriental and other minority group gays.

The white middle class perspective on gay liberation makes sense if you're a white middle class man or woman. For that reason, it has been virtually impossible for the blacks who have joined to assume active visible roles in organizations.



In his late seventies analysis of the gay liberation movement Thomas Dotton says "It is appropriate that we ask if gay liberation is doomed to be racist and oppressive to everyone not white and middle class". To illustrate the point he tells of attending a fund raising luncheon in an upper class area of Boston. When he objected to a racist comment made by one of the guests, the guest claimed he was mistaken and added "anyway you're not one of them. I'm talking about the people in the ghetto." For Dotton and others gay liberation seems to be the province of the bourgeois.

The problems of racial minorities in gay culture are ignored. Dotton adds "The problems of our situation are neither transparent, nor invisible, simply they are not noticed."

Dennis Altman, a political scientist who wrote *Homosexual Oppression and Liberation* says that "There has tended to be a considerable squeamishness in dealing with the whole question of homosexuality among non-white Americans. Kinsey's study dealt only with white males, Hofman's *The Gay World* is very guarded about Negro homosexuality, Calvin Hernton's book

progressive, black female, or lesbian do not, or at least act as if they do not know that black lesbian writers exist. "The non-existence of black lesbian literature which other black lesbians and I so deeply feel has everything to do with the politics of our lives, the total suppression of identity of all Black Women lesbian or not".

Racism often manifests itself in more blatant forms, such as discrimination in bars, baths, nightclubs and gathering places. In an article entitled *Racism at Home* Caroly Brundy describes discriminatory practices within the lesbian/feminist movement. At the Women's symposium in Eugene, Oregon 1978, Third World women on campus asked the collective for \$1,000 to produce a series of five workshops. In reply the collective offered them \$50 from their funds so they could have a potluck. The Third World women on campus boycotted the festival because of this "solidarity" on the part of the white women. Yet at the same festival lesbian writer Rita Mae Brown was flown in and paid \$1,500 by the university to talk for one hour.

Another discriminatory incident occurred at the third annual Michigan's Women's festival. Gwinyai, a women's group led by Laura Chiara, a Shona woman from Zimbabwe sent the music collective a tape. The music was turned down because the organizers felt that it would not have mass appeal. A lengthy letter explaining the political, cultural and musical importance of exposing the Michigan audience to Gwinyai was sent to the collective. This letter questioned the collective's criticism of the group and urged them to reach out to music and culture of Third World women. A response to this letter was asked for on three separate occasions. None was given.

In a questionnaire given to 900 black lesbians around the U.S. it was found that one common experience prevailed. That is, Black Lesbians who remain within the Lesbian Feminist Community confront sexual stereotypes from white women who haven't come to terms with their sexism or racism. It was felt Black Lesbians are sought as lovers because of the (racist) belief that their sexual performance is superior to whites'. The following are sentiments that were expressed in the questionnaire.

"I hate the stupid image that a lot of white women have of us. All my lovers have been white and they all expected me to be aggressive."

"I've heard white women talk Sex and Racism, barely mentions homosexuality."

This omission or squeamishness as Altman calls it, is even more acute in the case of

black lesbians. Barbara Smith, author of *Towards a Black Feminist Criticism* uses literature to exemplify this. She suggests that all segments of the literary world — whether establishment, about other white women in terms of political awareness or artistic talent: but they only talk about Black in terms of their bodies or how good they are in bed. They talk about Black women the way men talk about women."

Karen T., a black lesbian CEGEP student in Montréal says that she feels alienated within the lesbian feminist community. She says that she has encountered



racism but it has appeared in the notorious subtle Canadian form. Karen will go into a lesbian bar and sit alone all evening. "It is hard to tell whether it is because I am black or because of something else". Overall she tends to feel that it is the former. Karen also says she feels like an exotic minority. Some women are attracted to her because she is black, and people assume that she dances well because she is black. Karen says "white women are not aware of the specialities as a black woman within the gay community. There is a definite need for enlightenment."

Within ostensibly progressive movements such as the gay and women's movement, it is tragic that racism exists. It is not enough to agree racism is due to oversight, we are tired of being placated. Racism has to be confronted, discussed and worked out. As minorities we have to stop allowing gay/lesbian/feminist movements to tell us being black, hispanic, or asian is not important, that integration would be simple to Third World as well as white lesbians and/or gay men.

In the book, *No Turning Back: Lesbian and Gay Liberation for the '80's*, Goodman, Lackey, Lashoff and Thorne offer strategies to help whites fight racism.

□1) Educate ourselves. A good place to start is by reading: *This Bridge called my Back*: writings by Radical Women of Colour, edited by Cherrie Moraga and Gloria Anzaldua; *But some of Us are Brave*: Black Women's Studies, edited by Gloria T. Hull, Patricia Bell Scott, and Barbara Smith; *Top*

Ranking: A Collection of Articles on Racism and Classism in the Lesbian Community, compiled by Joan Gibbs and Sara Bennet; *Off our Backs*, a woman's news journal, □3) Do not spend money at November 1979 (special issue of segregated gay establishments — writings by black women); demand that they be integrated. *Blaming the Victim*, by William Ryan. □4) Include Third World speakers, poets, and musicians in public events and publicize these eliminate less obvious (to us) events

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TELEVISION'S GAYS

by José Arroyo

I believe that thousands of young people who are still in agony over their discovery that they are homosexual will see this picture and realize that they must stop being ashamed. Consenting Adults says to them, "Don't let society brainwash you into staying in the closet. Tell your parents now. Sure, there will be trouble, but you'll live through it, and it's always better to be honest in the end."

Laura Z. Hobson

Consenting Adults which aired Monday on CFCF is a soap-operated-message. The message is that gay is good. The soap opera is created in the form of a series of family crisis with a climax between each commercial break. The film is cautious in its treatment of a controversial subject, shameless in the way it manipulates viewer to get out their handkerchiefs.

Based on an autobiographical novel of the same name by Laura Z. Hobson (who also wrote *Gentlemen's Agreement*, Hollywood's first major production dealing with anti-semitism), *Consenting Adults* tells the story of how Ken and Tess Lynn (Martin Sheen and Marlo Thomas) deal with their son's homosexuality.

John McGreevey has written a script that's much too pat, much too clichéd. It covers many points in no great depth and leaves no surprises. Tension arises only because you dread what you know is going to come next.

Jeff, the son, is tall, handsome and blue-eyed. He's a star collegiate swimmer. And he's never had sex. The only thing anyone could possibly have against him is his homosexuality. The parents are well meaning, hard-working, and definitely upscale. The father is recovering from a heart-attack. The mother is understanding. The sister is not only married to a wonderful person but she's a wonderful person in her own right. What's more she's going to have a baby. Give each of these characters some toney revelations to make to themselves and to each other, stir them together, and you come up with *Consenting Adults* — the kind of hackneyed movie that wins humanitarian awards for producers, gets directors praised for their sensitivity, and has the stars rushing to pose with their families to *People* magazine to prove they're not gay.

In *Consenting Adults*, the accent is not on the gay son but on the parents, especially the mother. It is her agony, her guilt, and her attempts at coping that are explored. Jeff is used as an instigator, as a figure for the parents to react to. He is not depicted as a character in his own right.

The movie is also very unconvincing. When the father cuts him off, Jeff manages to find two jobs, work his way through school, and find an apartment, the likes I've

never seen any student live in. He also finds himself the kind of lover that would fit a *Shining Armour* to perfection. All within the space of a few months.

The movie makes no attempt to show Jeff as gay. He's not shown longing for another man, dreaming of another man or kissing another man (though he is shown kissing a woman). We don't even see him inter-relating with other gays. He's basically a nice straight boy that the author has labelled homosexual for dramatic purposes. (Laura Hobson's son reportedly repudiated the book for implicitly being against gay liberation.)

With the exception of sitcoms, the networks have always been neglectful of lesbians, people of colour, and just about anyone who isn't from the middle and upper-middle class heterosexual white male power structure. Network T.V. has still not even dealt with white heterosexual women and their problems with any great depth.

Lately, gay men have been getting more and more exposure in shows like *Consenting Adults*, *Dynasty*, *Hotel* and *Soap*. This kind of exposure is, however, resulting in a new stereotype. Gay men are now being depicted as white, upper-middle class and beautiful. Though this image may be better than the traditional one of the swishy, lisping, wimp, it is just as false.

Gays and Lesbians have always been denied a place in T.V. and commercial movies. In spite of all the reports to the contrary, *Consenting Adults* and the aforementioned shows do not buckle that trend. These characters are fashioned for the delicate palate and pure conscience of mainstream society. Moreover, except for appearances in soaps for the purpose of titillation, it seems that gay content in movies and T.V. will remain rare.

The present trend is that every five years or so they show a movie with homosexuality as a theme to explain the subject to straight audiences. Producers, directors and stars are then praised for courage and integrity, and the subject then gets shelved for another five years. When the time arrives, the names of the characters are changed, plots are twisted a little, and they just reshoot the same thing.

I don't want to denigrate what *Consenting Adults* is trying to do. Hobson is right. This movie will probably end up helping a lot of people who are coming out and it will surely help the parents of those people. Making homosexuality part of public discourse is no mean feat, especially when this discourse is brought into millions of homes. However, such products are praiseworthy only in relation to the passivity and cowardliness of network programming.

The networks are being praised for handing out crumbs, and many are thankful for crumbs. But its just crumbs.

Russ' S.F. breaks r

by Colin Tomlins

Joanna Russ doesn't play by the rules. She can't be a traditional science-fiction heroine who rescues scantily-clad victims from alien

miscengenation, Russ writes about female victims are expected to be strong. They are not expected to tear out the talons of the artificially implanted talons. Science-fiction writers direct their works towards science-fiction readers. They address their words to the adolescent majority of their readers.

Russ's novel, *The Female Man* (a story entitled *When It Changed*) is a working-through of some of the basic

Science-fiction writers have, tradition of the imagination when tackling society. The few who don't appeal to being the only male on a world of women, give free reign to their imaginations in a rush to depict the outcome of a society without the constraints of reasonability."

What Russ has done in her novel is to create a lesbian utopia untainted by liberal

I had read SF stories about manless worlds either full of busty girls in wisps of chiffon, or the women have set up a society in imitation of some presumed primitive. These stories are written by men.

afterwards

standby of alternative universes, Russ's character is explored in four different incarnations, the heroine (and narrator) knows it. Her relationships are marked around her and her growing resentment. In her Jeannine incarnation, she lives in the real world, too smothered by her society to escape. In her Jael (in universe number 3) is an alternative mutual annihilation. The dimension of the lesbian-utopia universe.

Of the four, Janet is easily the most interesting character. Janet is the device by which Russ explores life without gender-oppression.

Russ questions through Janet the possibility of individuals free to compete equally. By exploring the scars of sexism, and by creating the same character, Russ forces us to confront the women-only society.

Janet is depicted as an average person. Whileaway: She is a character free to be an 'individual' is free to do. She is neither a matriarchal beehive nor idealized. She tends towards the assertive solipsism. Where Russ departs radically from the development of such an individual is impossible. Such a person can only exist in the oppressor class.

Caricaturing the extremes of conformity (nine) and single-minded rebellion (one) is the point where Janet's world is the most interesting. In Joanna's world, a woman to become a 'person' is to turn into a person. She must exhibit the same forms of behavior as the hope that, in Joanna's words "I have breasts."

Through the creation of Janet, Russ explores the dilemma that confronts Joanna. She is a person where all are free to be 'persons'.

The Female Man is out-of-print but can be borrowed from GALOM's library. It was found in Russ's recently released collection *zibar Cat*, and in Harlan Ellison's *vol. 1*.

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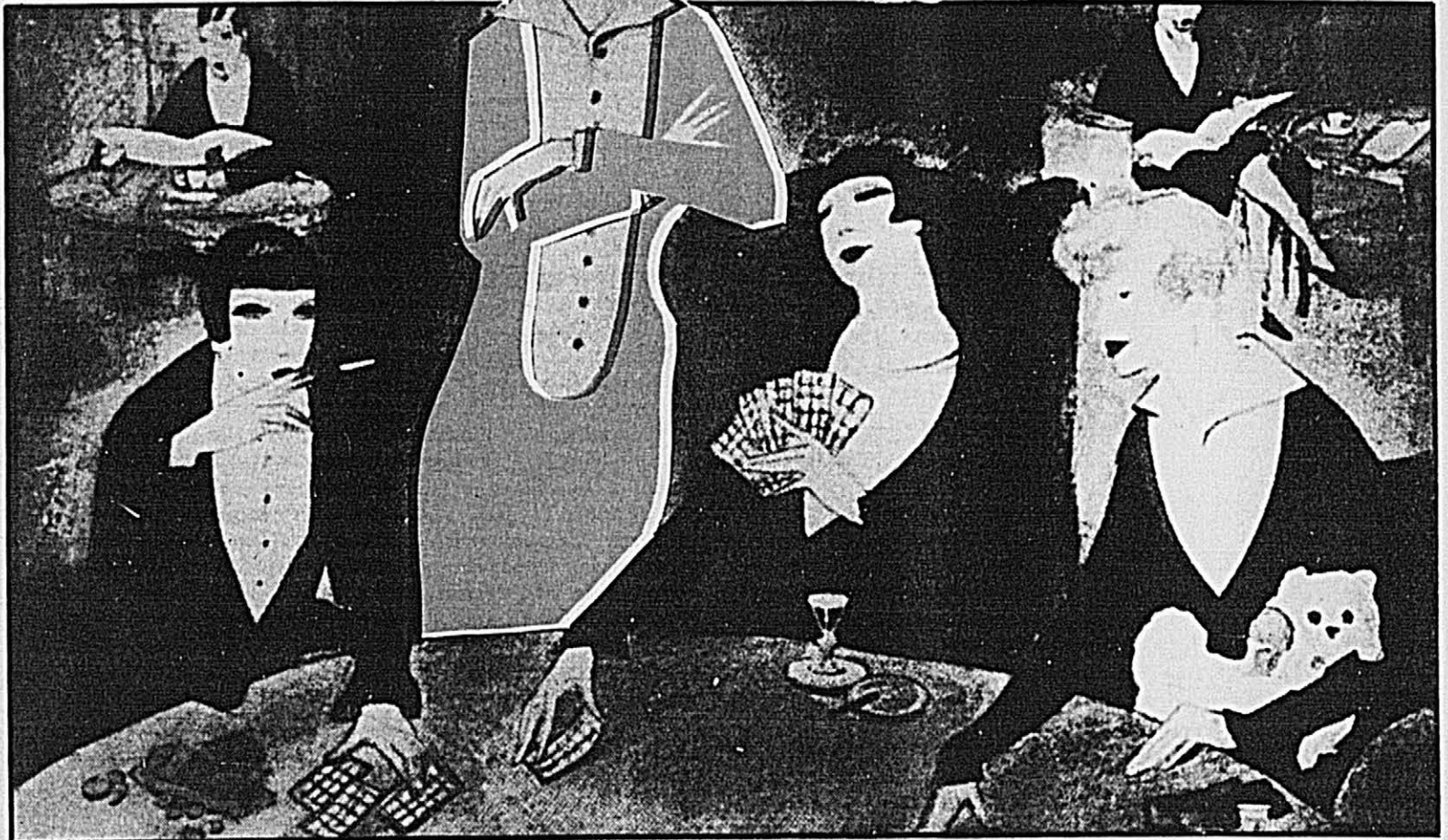
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Media Myopia



by Jules P. Cloune

Someone wearing a pink cloth armband told me it's Lesbian & Gay Awareness Week. This event immediately brings a whole series of questions to mind: Who's aware? Aware of what? Aware of ourselves and each other as lesbians and gays? Or perhaps the 'straight' world taking a reluctant yet curious glance into the closet?

As ten per cent of the population, lesbians and gay men form a sizeable, yet invisible minority. Unlike ethnic groups, women and other minorities, homosexuals are not visually distinct from society at large.

In the Western world, the power of definition lies with the mass media. For this reason, a central concern of the gay and lesbian liberation movement has always been the image of lesbians and gays in the media.

The conservative nature of mass media has meant a fragmented and negative portrayal of lesbian and gay lifestyles and sexuality. Mostly there is disapproving silence, as if we don't exist. Increasingly, though, we are being assaulted by images of orgies in bathhouses, of the rape and murder of small children, and of lesbian sexuality dished up in *Penthouse* to titillate male fantasy.

The current AIDS scare is portrayed as a retribution for an unnatural, decadent lifestyle. Homosexuality is seen as the problem — another homosexuality-related death.

Currently, however, we notice a fascinating phenomenon: gay men, and to a lesser extent, lesbians, seem to be breaking into popular culture. The pop music scene was the first to be hit with Boy George, Annie Lennox and company. The commercial film

industry follows quickly at its heels with more and more lesbian or gay content.

Increased coverage of homosexuals in the media forces the previously 'unspeakable' into public view. Images in film are both indicative and prescriptive to public and self-awareness of lesbians and gays.

Silkwood, a popular, semi-progressive film about nuclear power and graft, contains a small, but illustrative lesbian subplot. Cher portrays Meryl Streep's devoted 'dyke' sidekick: not-too-bright, mixed-up, and sexually frustrated. Her loneliness is thoughtfully juxtaposed with juicy love scenes between Streep and Kurt Douglas, the quintessential heterosexual couple. Cher's fling with fluffy Angela, the undertaker's beautician, is treated as shallow and pathetic. The outcome of the affair is predictable: Angela returns to her husband.

Personal Best, the story of two women athletes, has a more central lesbian romance. Lovely Marilyn Hemingway is seduced by an older, slightly bitter, lesbian 'jock' with a drinking problem. Their relationship is portrayed again as an 'affair', lacking depth and commitment, and is predictably eclipsed by the arrival of Hemingway's dream boy.

Several themes are common to these films. Love between women is never been taken seriously. As may be seen in pornography, the only media to deal extensively with the topic, lesbianism is only a preparation for 'the real thing' — love between a man and a woman. Any lesbian relationship must be superficial, and thus replaced by a straight one.

The second point concerns how lesbians are portrayed as people. The 'real' lesbians, Cher and Marilyn's lover, are essentially

unhappy, confused people. There are no positive models of relationships and roles for thousands of isolated women. The message is clear: You may be 'accepted' now as a lesbian, but your prospects are dreary. Lesbianism is only second-best.

Gay men are subject to similar stereotypes. But since male homosexuality is taken more seriously by society more films are made about gay men. This material is mostly depressing in nature (think of Fassbinder), and involves generic guilt, suicide, and at least one violent death.

Age of Consent is a Hollywood made-for-TV film about a young boy coming out to his parents. The film is examined in more detail in another article, but consider how it examines, or fails to examine, homosexual lives and relationships.

Although the gay characters in this film are not portrayed in the stereotyped depressing way, they are still only two-dimensional. As pointed out in José's article, this film is not about gays; it's about straights. *Age of Consent* doesn't show any tenderness between Jeff and his lover. Instead, we are bombarded with miles of footage of Marlo Thomas and Martin Sheen. It runs like a heterosexual 'how to' of making out, strangely reminiscent of the love scenes in *Silkwood*.

Victor/Victoria is a remake of a 1930s German film of the same title. Julie Andrews sheds her wholesome Mary Poppins image and appears in drag as an aspiring singer who pretends to be a gay female impersonator. Set in the flashy Berlin nightclub scene of the 1930s, this film provides a more joyous look at gender bending and gay lifestyles.

A breakthrough? In some ways. Humour transcends the depress-

ing stigma of most 'gay' films. The gay characters are even allowed a certain flair, an alternative identity.

However, *Victor/Victoria* falls short. There is only one central character who is really gay. As in *Age of Consent*, relationships between men are dealt with only peripherally and appear shallow. Inevitably, Julie Andrews sheds her borrowed gay identity, boy-gets-girl, and they all live happily ever after. Lesbianism obviously never occurs to still-wholesome Andrews!

As in *Personal Best*, *Victor/Victoria* shows us that it's fine to be gay, if you're really not.

Look at Annie Lennox or Boy George. It's actually trendy to be sexually ambiguous. However, for those of us sentenced to lifelong 'affliction', 'the party's over'. We've got AIDS, we're still fucked up, our relationships are physical and transitory, and our parents may 'accept' us, but our prospects are dreary.

There's are some positive aspects of increased lesbian and gay content in mainstream film and popular culture in general. It can open up a public forum on homosexuality. But too often we are pawns for the titillation and amusement of the heterosexual world.

Straight media rarely allows us three-dimensional status, rarely present us as people with alternatives to offer: new lifestyles, new gender roles, and broader definitions of sexuality.

It is clear that as long as we are described by the mass media, we will be denied a positive, living, breathing, identity. New developments in lesbian and gay counter-culture are vital to a positive public awareness and a clear self-consciousness.

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Billy brews it up

by Miles Pittman

These days, it's really refreshing to hear a musician, with just an electric guitar, singing from the soul. Billy Bragg's first LP provides just that.

Nothing escapes Bragg's biting cynicism on *Brewing Up with Billy Bragg*, a cynicism which is delivered with an honest, unforgiving style reminiscent of The Clash, or Stiff Little Fingers. Clearly, the public has been dying for someone like this to lead a return to down-to-earth, unstylized guitar music: his first EP, which was made on

a harsh Bob Dylan, rasping about today's problems in an uncompromising style, but with a definite lyrical verve.

Perhaps whom Bragg resembles the most is Paul Weller, formerly of The Jam. He sings with a heavy Cockney accent to be sure, but it's the desire to express his views that is reflected in his voice that is so akin to Weller's. The honesty, and the lack of pretention that is so prevalent in "St. Swithin's

common (wo)man, sung by common men. And, although Bragg's subtle, "A Puckish Satire on Contemporary Mores" sounds like a shallow attempt at profundity by an amateur rock sociologist (super pretentious!), but, in fact, it is very apt. Bragg, like Weller, is definitely a professional. Ultimately, it's people like Bragg who really

BREWING UP WITH BILLY BRAGG



about \$200, sold over 60,000 copies in England and was number 1 on the industry charts for 12 weeks.

What is ultimately appealing about Bragg is the emotion that is transmitted through his clever, angry lyrics. Lines like "the apple that don't wanna get eaten still falls from the tree" differentiates him from the other Angry Young Men of Punk. He, like Elvis Costello, is a poet who makes witty observations about the world, but he is far more disgusted than Costello is. Rather, he can be seen as

Day" has an eerie resemblance to Weller's "English Rose" — both are love songs for the

change music. He's taken a whole lot of people's style and moulded his own from theirs. Hopefully, more of the same will be forthcoming from this new face.

Breaking the Soft Cell mould

by Richard Rosensweig

Since Soft Cell made their auspicious album debut with *Non-Stop Erotic Cabaret* in 1981, Mark Almond has been the archetype of trashy glamour and outrageous performing personality. Songs like "Tainted Love" were dance beat extravaganzas with straightforward sexual lyrics for the morally deprived children of the disco age.

Almond quickly added versatility to his list of musical accomplishments by releasing a package of Jimi Hendrix cover versions called *Soul Inside*. This was followed by solo projects and a group call-

ed Marc and the Mambas. All the while, he has shown a propensity for portraying the seamier side of things with his hallmark of flamboyant vocals.

This tradition continues with Almond's latest release, *Vermine and Ermine*. He says the album is strictly "...the glitter and the grime!" The record sleeve serves to hammer home this point by showing Almond clad in a sparkling sequined shirt and Ermine stole while standing in a garbage can.

Vermine and Ermine is for the lovers and the wistful. As a whole, it is like a stage show that

emerges from the street covered in grime, but is nevertheless alluring to the passer-by. "Gutter Hearts" would be an appropriate Broadway show tune. "Hell Was a City" has an exciting flamenco influence to it.

Almond continues to bend musical categories with "The Boys Who Came Back," which has such an exotic melody that it conjures up images of belly dancers. The wide array of musical styles can all be attributed to Almond who arranged all tracks on the album.

It is easy to see how the hollow, new wave sound of Soft Cell was simply

continued page 13

Musical CHESS

by Jamie M. Rappaport

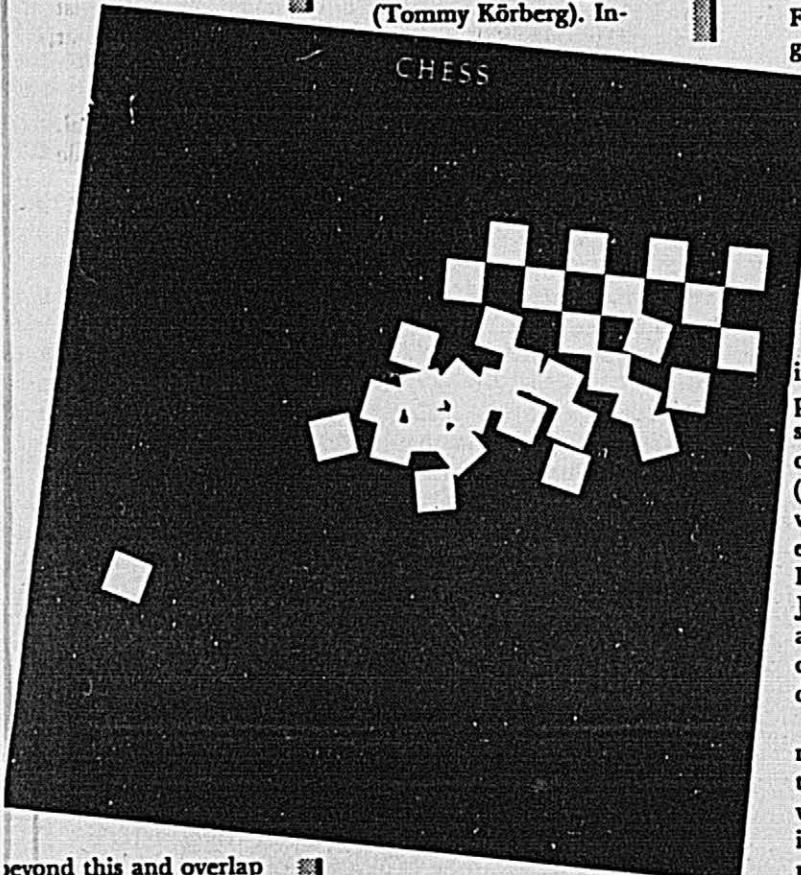
The music world is comprised of various categories: rock, classical, opera, new wave, punk, pop and so on. It is relatively easy for an artist or group to find their niche within such divisions, but to venture

Jesus Christ Superstar and Evita, the latter a winner of seven 1980 Tony awards.

As its title suggests, *CHESS* tells the tale of the international board-game rivalry and personal animosity between an American (Murray Head) and his Russian opponent (Tommy Körberg). In-

ting the American and a KGB-employed second to plot to dethrone the new champion with personal threats. The Russian defies everyone and annihilates his next opponent, thus declaring chess his life's priority.

In the epilogue, the Russian explains to Florence that "like the game of chess, the game of love can be played in a limitless number of variations." Theirs simply ended in a stalemate.



CHESS has its strength in the imagination of its producers and the lively singing performance of its characters. Murray Head ("Say it ain't so") has obviously benefitted from his experience as Judas Iscariot in the rock-opera *Jesus Christ Superstar*, and he is especially proficient in his clear singing dialogue.

The spotlight of the musical, however, is on the Russian and Florence, whose vocal compatibility in "Mountain Diet" compels the listener to be inspired by their developing romance. Paige shows her singing dexterity by swaying from energetic soliloquies like "Nobody's Side" to emotional laments such as "Heaven Help My Heart."

The intriguing quality of *CHESS* is that it encompasses a chorus and choir, a symphony orchestra and a techno-rock band. These elements are

continued page 18

beyond this and overlap the categories is a gamble — a gamble that requires a fine touch to produce a free-flowing sound arrangement.

The double album *CHESS* is the dice roll of ABBA members Benny Anderson and Bjorn Ulvaeus, both in search of a solo project as a recess from the group. They're joined by Tim Rice who, with partner Andrew Lloyd Webber, produced

tense media and political hype surround the match, in which the Russian emerges as victorious and takes the world chess crown.

The American's paranoia surfaces and he blames the Soviets for both his loss of form and the desertion of his colleague, Florence Vassy (Elaine Paige). She and the Russian become lovers when he defects, promp-

...breaking the mould

continued from page 13 too constraining for this artist. He has taken his penchant for writing punchy, hard-edged dance tunes in a hundred different directions at once. In the space of two songs, Almond jumps from an all out rocker, "Ugly Head," to a passionate tango, "Tenderness is a Weakness."

Aside from the musical cartwheels, *Vermine in Ermine* is years ahead of the recently in-Vogue androgynous movement in lyrical content. Boy George seems petty and tame when Almond chants the plight of a Mexico City madame in "Solo Adults." He sings: "Won't you bring me a man... who knows where he's been... someone to

take me away from here... I'd like to put them out of their misery, put a gun to the temple, they'll see what I mean."

Recent efforts by The Eurythmics and Bronski Beat, which once seemed on the cutting edge of sexual-gender liberation, appear almost Victorian in contrast to "Vermine." "Shining Sinners" tells the story of where fright and passion are equivalent, and death is omnipresent but love is nowhere in sight. The subject matter on this album is new territory for any popular artist.

The only traditional aspect of *Vermine in Ermine* is its use of instrumentation. Synthesizers which were once

synonymous with Soft Cell have been discarded. The album boasts a substantial horn section and a strong symphonic aura provided by bass, cello, and violins.

This refreshing burst of creativity is certainly a shock in an era when most groups become rigidly homogeneous for fear of alienating their audience. *Vermine and Ermine* covers so much ground that it is a wonder what Marc Almond can possibly do next. For the moment, the only problem is how to contain oneself while listening to this album. If it gets the playtime that it deserves in the dance clubs, containing oneself will be out of the question.

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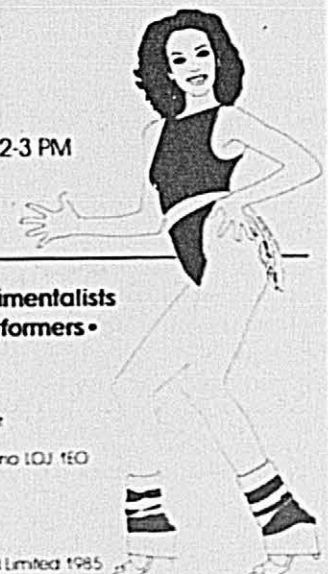
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Women and Words: upper class feminism

by Amy Kaler

In 1984, a conference in Vancouver drew women together from all over Canada to discuss the relation between women and the language they use to describe their world.

One of the results of this conference was the decision to publish an anthology of Canadian women's writing. The result, *Women and Words: The Anthology* was published in December.

Women and Words has a glossy cover, durable binding, heavyweight paper and lots of household names in its table of contents. Picking it up or flipping through, one could be forgiven for assuming that this book indicates a new respectability for writing about women among the stodgy Canadian literary establishment.

Upon actually reading it, however, one may be forgiven for assuming that the price of respectability is the acceptance of a bland and distorted view of Canada.

This blandness is much more noticeable in the English prose than in the English poetry, or in the French prose or poetry. Unfortunately, most of the material is English prose, and most of that is homogenous.

The homogeneity comes from accepting the Canadian upper middle class as the norm. *Women and Words* has an inordinate number of stories about women who run pottery shops in trendy neighbourhoods, who fix up old places in the country, and experience giving birth as a very, very beautiful and very, very meaningful experience.

Even among women of those minorities which are denied high socioeconomic status, the yuppie seems to be the norm. The extreme case of this yuppification is a piece about two native Canadian women sipping white wine in a fern-covered restaurant and musing on their grandmother's wisdom. Poverty becomes "colour," oppression is part of an "heritage." The English prose in *Women and Words* comes perilously close in places to realising all the clichés about the blandness of Canadian Literature.

One unexpected benefit of this blandness is that it enables one of the really striking pieces in the book, Kate Lushington's "Griefkit," to stand out. Written in the smooth clichés of a government speaker addressing a meeting of concerned citizens — the sort of meeting one might expect the yuppies to attend — "Griefkit" outlines "what can be done for mental health after the Bomb has dropped." It advocates the making of macabre little effigies of one's friends and family who have been killed, in order to grieve properly.

Minority women, especially immigrant women have a strong voice in the poetry selections —

Marlene Philips' "Cyclamen Girl," and Ayanna Black's "A Pretty Baby Girl in a Da Nursery."

Homogeneity aside, *Women and Words* has many good qualities. Its contributors are diverse, including women of all sexual orientations, racial and ethnic backgrounds (with an especially strong showing of native writers). Curiously, there is no representation of either very young or old women, although pieces dealing with both ends of the age spectrum

have been included. None of the work has been previously published; many of the authors have never published before.

The editing was done by two collectives, one English and one French. While there is consequently some discontinuity between the two languages (the French pieces tend to be more introspective and experimental than the English), the collectivity ensures that no one personality or literary or political perspective dominates the selection. Possibly as a result, there's



nothing really innovative or outré here — nearly everything could be printed in *Chatelaine*.

To say that *Women and Words* is middle-of-the-road is to be accurate, but not damning. The book makes no claims to being either a statement on feminism, or on literature in Canada. Rather, reading *Women and Words* gives one a glimpse of the realm of pop writing where the respectable fringes of these two establishments meet the reading and book-buying public.

Well-trodden passage to boredom

by Rod Findley

"From David Lean, the director of *Lawrence of Arabia*, *Bridge on the River Kwai*, and *Dr. Zhivago*..."

...the culturati quiver with anticipation.

"comes *A Passage to India*".
-India? Another Gandhi Oh, I just know it'll be momentous. Evidently the epic of 1985.

But there's just one hitch — this film is mediocre at best. On paper it has everything going for it — on celluloid, it just can't take it.

Lean's interpretation of the E.M. Forster novel has none of the finesses of his earlier successes. In fact, finesse and subtlety are exactly what this film is lacking. The characters, with one notable exception, are uninspiring and flat. And the visual symbolism, which Lean seems to take great glee in festooning high and low, is veritably sledgehammered into place with the tenderness usually associated with a highway construction crew.

It was ultimately inopportune that *A Passage to India* found its way to the theatres at the time it did. Chris Morahan's TV production of *The Jewel in the Crown* has just finished a successful run on CBC and is midway through on PBS' Masterpiece Theatre. Since both productions deal with the same social issues in the same country in the same time period, it is almost impossible to refrain from comparison. The result? *A Passage to India* is blown out of the water.

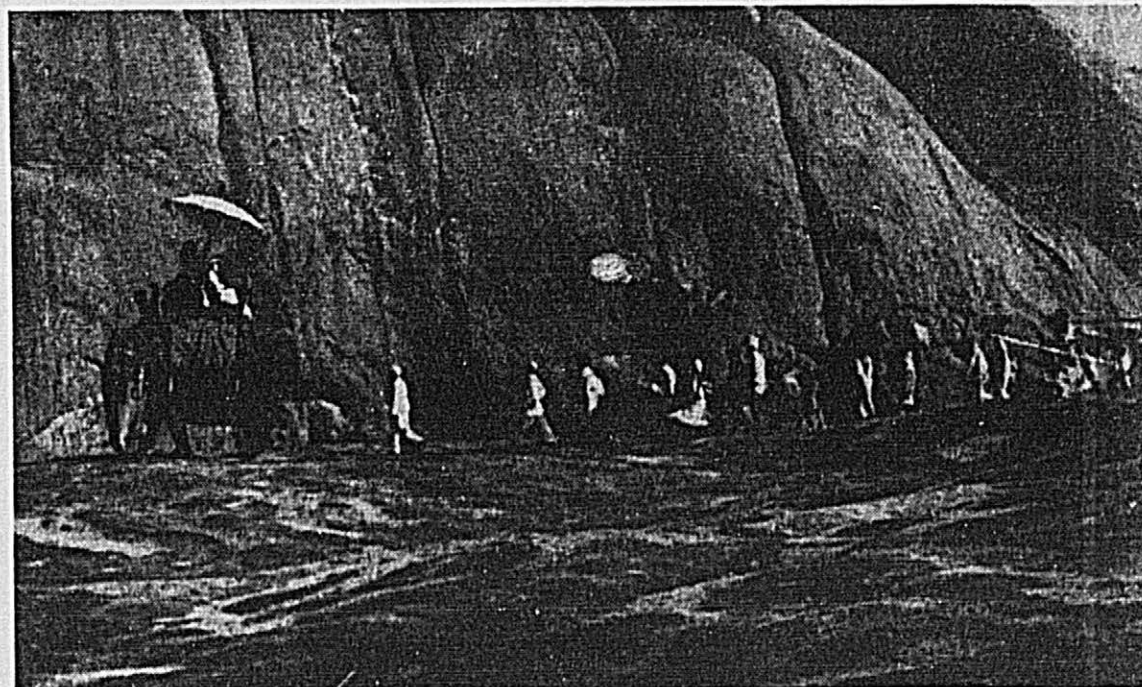
Both of these productions focus on the growing self and ethnic awareness of the Indian protagonists and their treatment at the hands of their bigotted and self-righteous British oppressors. In *A Passage to India*, the epiphany for Dr. Aziz (Victor Banerjee) comes after the unassuming doctor is accused of attempting to rape an English girl (coincidentally almost exactly the same situation arises in *The Jewel in the Crown* for protagonist Hari Kumar (Art Malik). As a result of the intense anguish and humiliation of the

trial, Aziz tears down the ingratiating and eager to anglicize facade he had erected and emerges as a severe and acrimonious nationalist, newly in touch with himself and people. Whereas the glowering bitterness that we see arise in

climactic courtroom sequence is lost as a result.

The film does have its moments, however, most of which is provided by the incomparable Dame Peggy Ashcroft as Mrs. Moore. More familiar with the stately wings of the Old Vic

dian summer of her lengthy career with Mrs. Moore. She combines a motherly compassion and timeless sagesse to create an enigmatic and fascinating character who simply oozes charm.



Malik's Kumar is believably expressed, Aziz's transition is too pronounced for Banerjee to carry off effectively. A great deal of the emotional intensity that could have been aroused in the

or the Royal Shakespeare Company than with the floodlights of the movie set, Ashcroft (who played Barbie Batchelor in *The Jewel in the Crown*) is now enjoying — dare I say it — the In-

A Passage to India, then, though not being an awful movie, does not live up to its hype. It is generally unsubtle, uneven, uninspiring and eminently mediocre.

A band that's overlooked

by Robert Costain

The Union Building was rumbling with the sounds of Management Carnival last Thursday night. It seemed that the entire building might collapse at any moment. Still, when The 4th Stream took the stage in the Alley they managed to seal that small, dark alcove in an aura of warmth that made everyone forget about the chaos upstairs.

The 4th Stream is unfortunately THE most overlooked musical act around McGill. Composed of McGill students Ken Vandermark on tenor sax, Brendan Burke on drums, and Scott White on bass. The 4th

Stream have released one album to date with virtually no critical attention.

This is unfortunate, because this improvisational jazz trio is certainly a bright spot in the generally dismal local music scene in Montréal.

Improv Jazz is overlooked by many who assume that it is self-indulgent, cacophonous, and generally just bad musicianship. Nothing could be further from the truth, and The 4th Stream more than proved this in their show at the Alley.

Burke generally provides the rhythmic base layer for a textured sound that is surprisingly rich considering that there are only three musicians on stage.

Vandermark and White add loud themes that are often funky to the point of danceability and wind in and out of each other. The improvis never get self-indulgent to the point where the music is alienating.

Their live sound is much less sparse and depressing than the music featured on their debut album, *Painted Room*, which has been fallaciously described as "minimalist". Live, the effect is that of a big sound from a small band.

Improv jazz is not for everybody, but The 4th Stream is certainly worth seeing both because of their power and the accessibility of their sound.

SPORTS

Scrappy Redmen on the road

by Earl Zukerman

CHICOUTIMI, 9:45 AM — Fifteen minutes before scheduled departure, the Redmen dressing room is a beehive of activity.

Equipment is being packed and loaded. The players all take their turns working on their sticks with a hack-saw, soaking them in hot water, using a blowtorch and finally, applying a roll of tape.

Mike Babcock sits in his stall, rubbing a puck against the shaft of his white hockey stick; the shaft slowly turns black. Nobody really knows why 'Babs' goes through this ritual game after game.

"Everybody's got to make themselves known," hypothesizes Réal Paiment.

The first thing that any of the veterans do is choose their seat on the bus. Once marked with some sort of sign (i.e. personal belongings), the claimed seat will remain that player's for the duration of the road trip.

Veterans are most adept at this practice but quite a few rookies have caught on.

10:15 AM — Behind schedule and Coach Tyler is 'raggin'. Goalie Stéphane Fortin shows up a few minutes late; Goalie Jamie Bowman is informed by Tyler that he will be in the starting line-up for the 2:00 game at Trois-Rivieres.

The bus departs at 10:28 AM, 28 minutes behind schedule. Players settle down for the ninety minute journey. Some twenty minutes later, donuts, compliments of Tyler, are passed around by manager Patty Schoff.

The players break-out their newspapers, books and Walkmans. Many snooze or listen to the team statistician's 'tunes' playing on the bus' tape deck.

11:30 — Captain David Ducharme asks for the tape deck volume to be lowered. He claims most of the guys want to sleep but he really just wants to hear 'The Psychedelic Furs' on

his Walkman.

11:55 — As they approach Trois-Rivieres, Coach Tyler asks Manager Patty to wake up all the players. After all, you can't walk into a game with 'sleepy bus syndrome'. Ten minutes later, the bus stops a half mile from the rink. As is the team custom, the players get out and walk the remaining distance to the arena.

After the guys file into the rink, they watch the on-going junior practice, conducted by Draveurs Coach Moose Dupont, a former NHL player.

2:00 pm — Game time. Things start off poorly. The Redmen are down 4-1 after the first period, largely due to penalties (two power play goals and one shorthanded goal).

The game gets chippy in the third period. Penalties totalling 126 minutes are dished out for, among other things, five fights. Kelly Hubbard and Mike Bean are ejected for being 'aggressors' in separate conflicts, resulting in automatic two-game suspensions.

Les Patriotes win the brutal match 8-2, and Coach Tyler spends an hour on the phone trying to get some reinforcements for the next day's game in Chicoutimi.

While waiting for possible replacements, the team eats BBQ chicken on the bus in morgue-like silence. No extra players can be reached and the bus leaves for Chicoutimi at 6:20 PM.

Some guys go to sleep, others attempt to study or listen to their Walkmans. The bus tape-deck is silent and eventually everyone falls asleep.

9:45 pm — The team bus

reaches civilization and pulls in to the Auberge des Gouverneurs. Room-mates are assigned, three to a room. The standard procedure is that rookies get to sleep on the cot — the

'vets' make sure of that.

The team goes out for a quick snack at the nearby MacDonald's (yes Virginia, there's even a MacDonalds in downtown Chicoutimi).

When they return to the hotel, an 11:00 pm curfew is imposed — the earliest in Redmen history (as far as anyone can remember).

Note: Stay tuned for part two of this incredibly fascinating journal in Monday's Daily.

FRENCH CUISINE
FIRESIDE CONVERSATION
& CONSUMPTION
AT

Bentleys Pub

Open Monday to Saturday
2 for 1 weekdays (4 to 8 p.m.)
Hors d'Oeuvres at 6 p.m.

Thursday night is LADIES NIGHT:
FREE DRINKS 9-11 p.m. for ladies and impersonators

FRIDAY NIGHT is IMPORTED DRAFT NIGHT
2 Pints for the price of one all night

BAR SNACKS DOWNSTAIRS - FINE DINING
UPSTAIRS

All prices are reasonable but
this advertisement is also worth 20% OFF all food
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1461 Crescent Street. Tel: 844-2829



Gee Gees trounce Redmen

by Earl Zukerman

OTTAWA — The Ottawa Gee Gees exploded with three goals in a three minute span to slap the Redmen with a painful 5-2 defeat in front of 53 boisterous spectators here Tuesday night.

The game had all the markings of a tight playoff thriller. Ottawa scored the only goal of the first period and McGill's David Ducharme countered with the lone goal in the middle session.

Redman Alain Robichaud gave McGill a lift with his 18th goal of the season only 29 seconds into the final stanza. However, disaster struck minutes later when Ottawa capitalized on a power play at 2:24, followed by goals at 4:48 and 5:12.

The Gee Gees scored the game's final goal at 10:33,

spoiling the varsity debut of McGill goalie Mike Vasko, who had put on a stellar performance through-out most of the game.

Vasko, starting goalie for McGill's junior varsity 'Indians' for the past four years, was thrown into the 'lion's den' at Ottawa's barn (sometimes called Minto Arena).

The Thunder Bay, Ontario, native was called up from hot dog vending to puck-stopping following unspectacular performances by Jamie Bowman and Stéphane Fortin during weekend losses at UQTR (8-2) and UQAC (10-7).

"I was very nervous before the game but settled down after the first period," said Vasko. "I had been with the JV 'Indians' for three and a half seasons and kind of lost confidence in my ability to perform

at the varsity level."

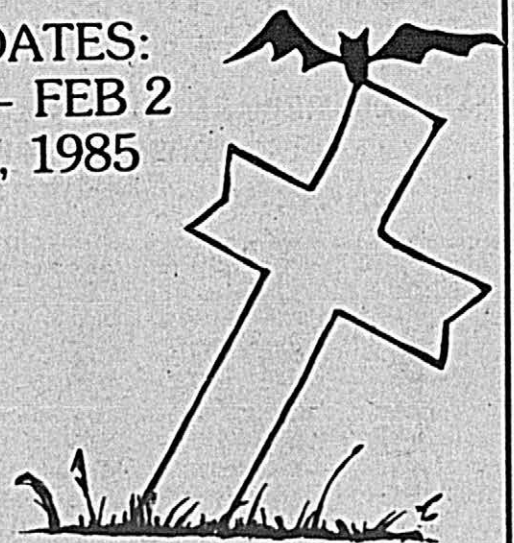
"A lot of the game is played in the head and after giving up only one goal in the first period, I realized that I could perform at that level and wouldn't get bombed."

RED RESIDUE... After going 6-0 in league games the tribe has gone 2-8-1 in their last 11, slipping from a season-long second place perch to fourth position in a matter of 4 days... They need 2 wins and 1 tie in their remaining 3 games to clinch second place... McGill hosts Ottawa in a crucial game this Friday (Feb 8, 7:30 PM) and take on first-place Chicoutimi on Sunday (Feb 10 at 2:00 PM)... The Chicoutimi game is believed to be the first Sunday afternoon home game in Redmen history and a FREE SPAGHETTI DINNER will be served to all fans who arrive at the rink between 1:00-2:00 PM.

THE MCGILL SAVOY SOCIETY
PROUDLY PRESENTS
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RUDDIGORE OR THE WITCH'S CURSE

SHOW DATES:
JAN 31 — FEB 2
FEB 6-9, 1985



CURTAIN AT 8:00
MOYSE HALL, ARTS BUILDING
TEL: 392-8983 OR 392-8926

English Montréalers yuk-yuk at Studio 10

by Chris Armour

The Blues Brother's opening theme builds to a crescendo. There is a hush, and Bob Mondoux steps onto stage bathed in the harsh glare of a white spot light. It has begun. "Hi everybody and welcome to comedy night here at Station 10, and now the unique comedy stylings of Mr. Sean Keane!"

Wild applause rings out as a stark, even emaciated figure in dark clothes approaches the mike, bathed in the eerie glow of a single blue spotlight. Sean sips from a Drano can and begins.

This is all part of a new phenomenon in Montréal: homegrown English Language comedy. Since the closing of Montréal's only Yuk Yuks comedy club a few years ago there hasn't been much for English Montréalers to laugh at except at imports. A small band of

students and others are working to change this. Every Sunday night at Station 10, 2071 Ste. Catherine W., and four nights a week at the Comedy Nest upstairs of Woody's at 1234 Bishop they perform their stand-up routines, skits and other mayhem.

Station 10 is the place to go to get the feel for the work. The Comedy Nest is slick, polished and expensive. Its headline acts, featuring comedians who are touring across North America, are always worth the \$3.00 for students (\$5.00 for civilians), and the amateurs opening up are usually good, but the Comedy Nest lacks the gritty good humour of Station 10. One always feels one needs a tie at the Comedy Nest or at least one shouldn't put out one's cigarettes on the floor. Station 10 is the place to go in search of real big game: experimental comedy.

The regularity of the audience, which easily remembers repeated jokes, and has a liberal sprinkling of the comedian's personal friends as members, can sometimes be difficult for the comic, but the atmosphere is relaxed enough for them to try new material.

The acts at Station 10 vary in

quality. Ms. Diamond, a female impersonator, is frankly boring. It takes all of his 6' 8" bulk to intimidate the audience to laughter. Be advised not to sit in the front row while Ms. Diamond is on.

Scott Orloff does a fairly conventional "Doesn't-this-bug-you" kind of stand-up routine. Orloff

can be very funny, but his act suffers from too little development of new material which leads to repetition. Seeing Scott for the first time is fun, but eventually the "Wendy's joke" wears thin.

Sean Keane, mentioned earlier, does very funny, very

continued page 4

Surviving med school

by Neill Wright

How to Survive Medical School
by Toni Martin M.D.
Penguin Books
180 pp; \$6.95

As the title suggests, this is definitely an "How to" book. Suggestions are given as to what courses to take in pre-med, short-cuts available in medical school, and on how to cope with some of the more peculiar inanities of medical training. However, the book is not a product of systematic and objective research, but rather a reflection of the personal views and recommendations of one person who became a doctor.

Dr. Martin went to medical school at the University of California at San Francisco. The programme there is considered the traditional route; two years pre-hospital, third year clerkship (a year without sleep spent at work in the hospital), and fourth year open to explore areas of interest. This differs from the system at McGill where less time is spent in pre-hospital learning so that students can start earlier and spend more time on the hospital wards.

The various tips Dr. Martin gives are quite useful. She gives a brilliant piece of advice on how to present a patient's case during Rounds (Rounds are where

many doctors gather to discuss certain cases in order both to learn and to work out therapy): give all the necessary information in the first sentence so the Attending Physician can take a nap, wake at the end of the presentation, and still make an astute comment. For students who have decided in which area of medicine they want to practise, she recommends doing a rotation or elective in that area early on to confirm that the reality of that ward is as easy to cope with as the image in one's ideals. After that rotation she recommends against choosing electives in the chosen field (the time will come soon enough) and to take rotations outside the chosen area.

One of the most interesting features of the book is the perspective from which it was written, that of a married, black woman going through Medicine. Her description of life in medical school and post-grad training made me realise that there are many things that I, as a single, white man would never notice. Of more general interest, was that gender, rather than race or marital status, provided for most of the complications and difficulties encountered during Dr. Martin's training.

The chapter on the application procedure depressed me. While it is undoubtedly accurate and useful, it will probably make

the pre-medical years and applications for all prospective more similar and render pre-meds more clone-like. The route of least risk of rejection is stressed throughout. The intelligent recommendation to take a broad, enjoyable education in the undergraduate years is sandwiched between a comic defence of Organic Chemistry and the description of the MCAT (Medical College Admissions Test).

The section on each of the four years in medical school are well, if superficially written. The nightmare of Anatomy was beautifully captured, as was the sense of inadequacy which characterises the start of clinical hospital work. The book was written years after these events yet their descriptions had a poignancy which struck home.

In its parts and subsection the book lives up to its "How to" title adequately. Yet while the presentation is satisfactory, one yearns for passages to stimulate thinking and reflection in the reader. Medical training is presented as an ordeal; something to be endured. There is no mention of class identity and spirit; no mention of the euphoria following each exam set; of parties, sports, or shows, not even the graduation ball. These are just as important to survival as are tips on how to present during Rounds.

1,000 REWARDS



David Rockefeller (L)
President of the Chase
Manhattan Bank and
an unknown accomplice



Roy E. Weber, President
of the Michigan
Savings & Loan
League



Robert McNamara
President of the
World Bank

1,000 REWARDS FOR INFORMATION LEADING TO THE SUPPRESSION AND ELIMINATION OF BANKERS

You can help eliminate the number of BANKS and BANKERS who hold up and rob people everyday, and win a new and creative life for yourself and others. If you have information that you believe will lead to the suppression and consequent elimination of any BANKERS responsible for the daylight robbery of you and your fellow workers, call your neighbor or friend for assistance.

With the money we're given for surrendering 40-60 hours of our life each week, BANKS like Chase Manhattan not only finance the functioning of capitalism by giving loans to the factories, shops and offices to which we are wage-slaves, they also invest our dead labor in the stocks of international conglomerates like General

Motors and IT&T, becoming the major stockholders and controllers of such corporations.

As their financial control becomes global, BANKS become involved in wars and revolutions in other countries as the main money backers of counter-revolution everywhere, giving loans to puppet governments and CIA fronts in places such as Chile, Canada, Spain, Angola, Vietnam, Korea and the U.S.

Thus they are the representatives and manipulators of a social system, the every action and mere existence of which is the absolute negation of freedom.

Help make the world a better and safer place to live by preventing BANKERS and everything they represent.

During the worst recession in recent Canadian history 5 Canadian institutions remained unaffected. In fact they re-couped profits larger than they had in many years: The Canadian Imperial Bank of Commerce, The Bank of Montreal, Toronto Dominion Bank, The Bank of Nova Scotia, The Royal Bank of Canada.

Win free passes

by Robert Costain

Tired of shelling out ten or more bucks for a night at the movies? Next Monday you could see a first run film absolutely free!

The McGill Daily, in cooperation with McGill Alternative Programming, is giving away 25 passes for two to an advance showing of the new film *Fast Forward*, this Monday, February 11 at 19h15 in the Frank Dawson Adams Auditorium.

Sidney Poitier, an Oscar-winning actor-turned-director who earned fame in films like *In the Heat of the Night*, *Guess Who's Coming to Dinner?* and *To Sir With Love*, directed *Fast Forward*. It is the story of eight

teenagers from a small Ohio town who dream of becoming dance stars and travel to New York to participate in a talent contest.

The movie is filled with music written by well known pop music writers, and the Executive Music Producer of the film is Quincy Jones, the producer who won Grammys for producing Michael Jackson's blockbuster *Thriller* album.

To win a double pass, all you have to do is correctly answer two of the following McGill trivia questions and be one of the first 25 people to bring the answers down to the Daily office in Union B03.

What well-known humourist founded the McGill Daily?
What former McGill Commerce

student earned fame by "going boldly where no man has gone before"?

BONUS!!

If you correctly answer the following two bonus questions and are one of the first five to turn in the answers, you will win a extra double pass.

What former McGill music student made his name by penning song hits for Dionne Warwick with lyricist Hal David in the sixties?

Eric Segal, the author of *Love Story* modelled a minor character in his novel on someone who is now an important person at McGill. Who is this McGill personality?

Deadline for entry is 17h00 on Monday, February 11, 1985.

EVENTS

Industrial Relations Students — if you want to have wine and cheese, then come to Leacock 232 from 14h30-18h00 and meet your professors too.

Film Series — presented by the School of Social work, dealing with the treatment of the handicapped. Films are shown in Room 110, Wilson Hall between 15h00-14h00 Today: 1) A different Ap-
pbach; 2) Being Part Of It All

Current Issues in Linguistic Theory: Prof. Jane Grimshaw of Brandeis University will speak on Subdeletion at 15h30 in Bronfman 501

Migration and Social Change — Prof. A. Portes of John Hopkins University will speak at 15h00 in Arts 160 on "Unwelcome Immigrants — The Labour Market Experiences of 1980 Cuban and Haitian Refugees in South Florida" as part of the Department of Sociology Invited Speakers program.

Interested in Psychotherapy — Come and hear Dr. Esther Handelman speak about her work in conjunction with the

Douglas Hospital, Stewart Biology Building at 15h00.

Detour Tonight — the party never stops. Happy Hour 22h00-23h00. Beer is 75¢, including carnival. Hot dogs & Spritzers \$1 all night long. Sponsored by Labatt & I.R.C.

Engineering Blood Drive — Every day from 10h00-18h00. Come to the Common Room of the McConnell Engineering Building and give the gift of life. We need your type!

McGill Film Society — "Cries and Whispers" by Ingmar Bergman FDAA at 20h00.

International Exposition — displays from 12 countries; 10h00-15h00. In the Union Ballroom. Free.

CUSO meeting at Concordia. In room H-615, 1455 De Maisonneuve at 16:00. Looking for members. No fees. All welcome.

McGill Foster Parents: There will be a general meeting in Union 408 at 15h30

Alpha Gamma Delta Sundae — make your own; all undergraduate women welcome. 3475 Mountain Street Apt 505 15h00-17h00. Information: 849-2778

FRIDAY

Messenjah with Top Ranking Closing dance of Fiesta '85. 21h00 in Union

Ballroom. Tickets at Sadie's. \$3.50 McGill students, \$5.00 public.

Don't forget the engineering blood drive.

History Students — general meeting to discuss proposed course in Methodology and Philosophy of History, at 14h00 in Leacock 15

Dialogue on Ideas — a student discussion group at 3495 Peel, top floor

McGill Film Society: The Day of the Triffids. Leacock 152 20h00.

SATURDAY

Film Society: All That Jazz. In Leacock 152 at 20h00.

Auditions — now being held for the "Original script inside passage" by Mark Coté; Union 197/8 between 15h00 and 16h00. Appointments call 289-9579

Gertrude's: Comfortable Southern Punch Party with scenes from Columbia Picture's soon-to-be released film Fast Forward directed by Sidney Poitier. At 21h00. Free.

SUNDAY

Come Worship at 10:30 am at St. Martha's-in-the-Basement, 3521 University Street. Brunch follows, all welcome. For more information call 849-2042 or 395-5890

Pugwash — General meeting and elections 15h30 in room 425 Burnside Hall (remember I.D.)

COMING EVENTS

Camera Club presents the 7th annual Photo Contest. We start accepting entries on the 18th of February and the final date is March 15th. All McGill community is welcome to participate... GET SNAPPING

Poetry McGill — submissions for a series of readings later this term are being accepted from all McGill students, teachers and other staff. Please drop in to EGSA, Room B20 in Arts Building. Deadline is February 15.

McGill Outing Club: Sign up for our upcoming trips at the office, Union 411. (Ice climbing at smuggles notch February 9,10, and Winter Camping during Reading week)

The Daily still needs interested people

...S.O.S.

continued from page 7

Yes, believe it or not this altruistic organization actually exists in the land of free enterprise. If you haven't been down to the club already it might then be worth a visit. However, don't be surprised if the decor resembles your average suburban basement, minus the video machine but complete with stone-stucco walls, overhead wooden crossbeams and a well used pool table. Nevertheless, you will be able to catch two bands for \$2.00, beer is \$2.00 and waitresses won't constantly haggle you to buy drinks from the bar. Furthermore, S.O.S. promises to play the best and latest in new releases from home and abroad.

ENGINEERING BLOOD DRIVE

THIS WEEK

MONDAY FEB. 4 to FRIDAY FEB 8.

10 AM to 6 PM

COMMON ROOM OF McCONNELL ENGINEERING BUILDING

EACH DONOR WILL RECEIVE:

- A pint for a pint from **LABATTS**
- Free French Fries from **McDONALD'S**
- Free admission to **ROMANCING THE STONE** Friday, Feb. 8 in FDAA

GRAND PRIZES:

- White Water Rafting: One trip for 2 / one trip for 3

Courtesy of: **NEW WORLD RIVER EXPEDITIONS**

HELP US REACH OUR GOAL OF 1500 PINTS! WE NEED YOUR TYPE

We would like to thank our many sponsors who have helped make this possible:

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Sadie's Tabergie
Alpine Inn
A & M Records
Mike's Submarines

Double Hook Book Store
Owl's Head Ski Area
Murray Sports
Holiday Inn
Bonaventure Hilton

MESSENJAH

WILL ROCK YOU HIGH

FRIDAY, FEBRUARY 8 UNION BALLROOM

Doors Open & Happy Hour at 8:00 P.M.

Special Guest: **TOP RANKING**

A FIESTA '85 EVENT

Sponsored by: Program Board, ESA and Miller High Life

Tickets available at Sadie's

Admission: \$3.50 McGill Student (I.D.)
\$5.00 General

VERY IMPORTANT

To all candidates running in the following elections:

Students' Society General Election
Students' Society By-Election
Daily Publications Society Board of Directors Election,

there will be a general meeting regarding rules, regulations and campaigning procedures.

Monday, February 11 at 17:00 room 107/108**Thursday, February 14 at 14:00 room 107/108**

Candidates may attend one or both of these meetings. The first day of official campaigning is Monday February 25.

Doris Ronca
Chief Returning Officer

Daily Publications Society



Referendum questions will be accepted by the Chief Returning Officer until 16h30, Thursday, 14 February, 1985.

A petition calling for the proposed referendum question must have the signatures, student numbers, and faculties of **not less than 500 members of the Daily Publications Society**. Not more than 40% of the required names may come from students in any one faculty.

For further information, contact the Chief Returning Officer at 392-8922.

DORIS RONCA
Chief Returning Officer

Daily Publications Society

ELECTIONS

TO BE HELD

WEDNESDAY, MARCH 6, 1985

(ADVANCE POLLS • TUESDAY, MARCH 5, 1985
PLACES TO BE ANNOUNCED)

Nominations are hereby called for the position of

REPRESENTATIVE TO THE BOARD OF DIRECTORS

Four students must be elected to the Board of Directors from the student body at large.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society.)
2. submit nomination forms with signatures of 20 students as well as a pensketch of no more than 100 words indicating your name & faculty.
3. not be staff members of or regular contributors to *The McGill Daily*.
4. nor may they be members of Student Council of the McGill Students' Society.

Official nomination forms are available at the Students' Society General Office, Rm 105, 3480 McTavish Street.

All nominations must be submitted to the Students' Society General Office in the Students' Union no later than: 16h30, Friday 8 February, 1985.

DORIS RONCA
Chief Returning Officer

...Daly causes prickles

continued from page 5

tion/answer period by stating that for many years she had accepted questions only from women.

This naturally began to open a division in the audience. Actually, she is one of the few feminist speakers with whom this seemed a natural course of the speech and not an artificial "let's be ultra-feminist" stance.

When asked what the ultimate goal of a 'nag-gnostic' was, Daly responded "changing structures before changing consciousness is putting the cart before the horse, there are no

goals in the spiral, phallogocentric view of time. We do not know the end in advance, that is the nature of the creative process. I have no interest in reforming their structure."

She refused to answer those questions from women who were obviously struggling to comprehend her version of feminist theory and insulted one woman by telling her to "go and read."

Her concluding remark was however quite appropriate for an university celebrating its women's centennial. Especially given the low-key, Victorian

soirée type of events we have been treated to thus far... "I wish we could do something about 100 years of mincing acceptance in this rotten little institution."

Although I found many of her points contentious or inimicable to my more practical views of feminism, while she ignored the question of race entirely and seemed to ram points down the throats of what she obviously regarded as a lower form of intelligence, I somehow found Daly inspiring. However, this illogical and irrational feeling was too personal to give any feeling of 'sisterhood.'

...more about musical CHESS

continued from page 13

dispersed throughout the album and combinations of them are used in most of the songs.

The opening tune, "Merano," is distinctively an operetta. "One Night in Bangkok" is the most popular release so far. Its vibrant orchestral introduction is abruptly followed by modern synthesizers, a danceable chorus, and a brief Jethro Tull-like flute solo. The title song, "Chess," is a superb demonstration of the polished sound of the London Symphony Orchestra and its conductor Anders Eljas.

Most importantly, *CHESS* is a refreshing and versatile album. Played low it has a relaxing effect; played loud it becomes an emotional experience as the story unfolds through the music and lyrics. The album is also faithful to the intense intellectual sport that it is named after. The characters are patterned after the most colourful chess personalities in recent history —

Bobby Fischer and Victor Korchnoi.

According to the press release,

Saab-Scandia of Sweden have sponsored a series of five concerts to launch the musical in Europe.

Kritikle Kultcha Kollektive

The Supplement is produced by the Kritikal Kultcha Kollektive which selects a new coordinator each week. All McGill students are invited to submit Kultchural things to the Kollektive, and are urged to organize and coordinate Supplements themselves.

This week's coordinator: Melinda Wittstock

Contributors: Marty Maroun, Nicola Jansco, Miles Pittman, Colin Tomlins, José Arroyo, Robert Costain, Adam Quastel, Mark Dermer, Julianne Pidduck, Brendan Weston, Dale Taylor, Elias Letelier-Ruz, Alison Burch, Jamie Rappaport, Richard Rosensweig, Leela MadhavaRau, Amy Kaler, Albert Nerenberg, Catherine Bainbridge, Diane Whelan, Earl Zukerman, Chris Armour, and Christine Parlour.

This week's Supplement has been brought to you by the Number 3.1415927... and the Letter 'K'.

...CLASSIFIEDS

continued from page 2

Deadly, delicious and guaranteed to succeed: *Love Potion Punch* available only at Valentine's Day Party. Thursday nite, February 14 — Union Ballroom

GARAGE SALE (moving — must sell everything). Furniture-TV and more stuff. 1000 Dr Penfield apt 201. Next to Union Building, Saturday and Sunday 10am-6pm.

Jeep coats reg \$79 sale \$49.95 from the Korean War — be as snug as a bug in a rug. Parade boots \$10. EXXA 1477 Mansfield.

GIBSON SG. with case. Good condition. Black walnut. \$300. 934-0423. Ask for Geol.

Commodore 64 software — willing to trade 482-9144.

363 — TO GIVE AWAY

BEER! To get your free pint come to the Common Room of the McConnell Engineering Building and donate a pint of blood. We need your type!

370 — RIDES

Ride needed to Toronto, February 13. Urgent, non-smoking driver. Flexible. 845-9566.

372 — LOST & FOUND

Lost: 1 calculator. Friday afternoon at Rutherford Physics building. If found please leave at Students' Society 3480 McTavish Rm 105. Urgently needed.

LOST: black wallet, McConnell or MacDonald Engineering Building Tuesday Jan

29. Urgently needed. Reward if found. Please leave with RM 106, 3480 McTavish or call 845-0900.

Michel Tache: I have found your ID & keys — please come to 3647 University. Ask for Jean-Michel.

PERDU, sac à mains noir, toilettes de l'union, mardi 5 fév, 11am. Papiers, clefs, porte-monnaie. Récompense. Merci.

LOST: Aquamarine ring (rectangular stone), University rink on Thursday evening, Jan 31. Call Rob 731-3119.

374 — PERSONAL

JOIN THE DAILY, Join The Daily, Join The Daily, Join The Daily, Join The Daily, Join The Daily. Watch for notices about recruitment meetings and/or come by Union B-03 some afternoon. You may surprise yourself. Then again, you may be appalled.

LOVE!! Are you in search of that special someone? The odds are good Thursday, February 14 at the VALENTINE'S DAY BASH. Cupid's going!!

Great looking, wealthy, active Montreal vampire seeks humans of any blood type for meaningful relationship. Rendez-vous any time this week at the Engineering Blood Drive.

Montagu: We met last week in Ottawa at Mila's Party. You spilled clam dip down my designer original. I am still waiting for payment. *Veronica.*

COMEDY! Experienced director and writers with comedy, improv, and TV/film background needed for cable TV pilot. No pay. Producer David Coffman 483-2695.

Veronica: sorry about clam dip. Would have forwarded money but have been busy organising sale of CBC. Meet me at the Ritz tonight. *Montagu*

383 — LESSONS OFFERED

Learn English and French: If you would like to improve your English or French call Ecole Aerith 389-4342. Special courses, special prices, day and evening.

385 — NOTICES

SUPERLEARNING can put you at the top. Scientific studies confirm that Floatation produces the fastest results. \$20/session. Dr Nathan Schiff 935-7755 1538 Sherbrooke St West, Suite 710.

GRADUATE STUDENTS: Obtain your copy of the PGSS Graduate Student Survey from Thomson House (3650 McTavish) or your departmental representative. Please return by February 7.

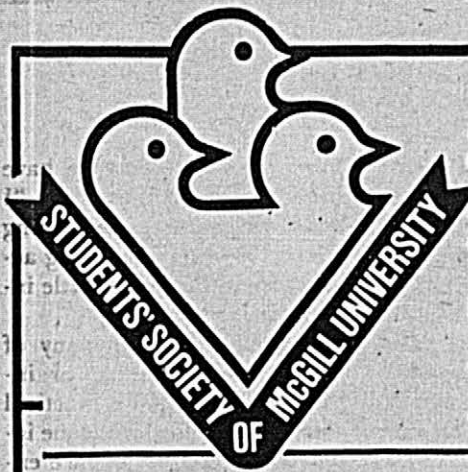
BE CUPID'S TARGET! Graduate students: Valentine's Day party at Thomson House, February 14; 9:00pm. Prize: weekend getaway for two in the Laurentians.

Swing with your sweetheart at the Big Band Dance. Friday, February 15th, Union Ballroom. 8:30 pm. Tickets \$3.00 at Sadie's.

Can the killer jungle cows be stopped? Find out at the KRT killer jungle cow party. Friday, Feb 8, 620 Prince Arthur W, 9pm.

387 — VOLUNTEERS

Volunteers needed to donate 1/2 an hour of time and 1/2 a litre of blood at the Engineering Blood Drive. Give a gift of life!



STUDENTS' SOCIETY GENERAL ELECTIONS

APPLICATIONS FOR DISTRICT RETURNING OFFICERS NOW BEING ACCEPTED

- Minimum wage work
- Staffing the polling stations

Tuesday, March 5, 1985, 9am - 4pm

and

Wednesday, March 6, 1985, 9am - 9pm
(approximately)

If interested and eligible to work in Canada, fill in an **application form** by **Friday February 15, 4:30pm**. Indicate the days and times available and mark 'DRO' in the corner. Forms are available at the STUDENTS' SOCIETY GENERAL OFFICE, room 105, Union Building, 3480 McTavish.

Doris Ronca
Chief Returning Officer

CALL FOR NOMINATIONS STUDENTS' SOCIETY BY-ELECTION to be held

Wednesday, March 6

(Advance Polls: Tuesday, March 5)



SENATE	
DENTISTRY	1 REPRESENTATIVE
EDUCATION	1 REPRESENTATIVE
MUSIC	1 REPRESENTATIVE
RELIGIOUS STUDIES	1 REPRESENTATIVE

DEADLINE: FRIDAY, FEBRUARY 8 AT 4:30 P.M.

CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES: SEE BELOW

NOTE:

The by-election is being held to fill the above vacant positions, until May 31, 1985, when the newly elected members come into office.

Candidates may run for either or both senate elections as long as qualifications and nomination procedures are met for either or both elections.

For nomination qualification refer to general election ad this page, under candidate's qualification and nominating procedures for senate.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 MCTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION.

A PEN SKETCH OF 100 WORDS OF LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

FRIDAY, FEBRUARY 8 AT 4:30 P.M.

c/o LESLIE COPELAND/Operations Secretary

DORIS RONCA
Chief Returning Officer

Students' Society ELECTIONS



TO BE HELD

WEDNESDAY, MARCH 6, 1985

(ADVANCE POLLS - MARCH 5, 1985 - PLACES TO BE ANNOUNCED)

NOMINATIONS ARE HEREBY CALLED FOR THE FOLLOWING POSITIONS

*STUDENTS' SOCIETY EXECUTIVE

PRESIDENT

VICE-PRESIDENT, Internal Affairs

VICE-PRESIDENT, External Affairs

*BOARD OF GOVERNORS

ONE UNDERGRADUATE REPRESENTATIVE (incl. Law, Medicine and Dentistry)

*SENATE

ARTS (incl. Social Work)

2 REPRESENTATIVES

DENTISTRY

1 REPRESENTATIVE

EDUCATION

1 REPRESENTATIVE

ENGINEERING (incl. Architecture)

1 REPRESENTATIVE

LAW

1 REPRESENTATIVE

MANAGEMENT

1 REPRESENTATIVE

MEDICINE (incl. Nursing and P&OT)

1 REPRESENTATIVE

MUSIC

1 REPRESENTATIVE

RELIGIOUS STUDIES

1 REPRESENTATIVE

SCIENCE

2 REPRESENTATIVES

DEADLINE: FRIDAY, FEBRUARY 8, 1985, 4:30pm (See below)

CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES:

EXECUTIVE:

President — may be a member of the McGill Students' Society in good standing with the University except:

i) partial students taking less than three courses

ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by at least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents, Internal & External — same qualifications as for President. Nominations must be signed by at least 75 members of the McGill Students' Society along with their year and faculty.

BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

SENATE

Candidates must be members of the McGill Students' Society and:

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies,

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program,

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 MCTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

***CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION. A PEN SKETCH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.**

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

16h30 FRIDAY 8 FEBRUARY
c/o LESLIE COPELAND, Secretary

DORIS RONCA
Chief Returning Officer



\$5989*

*Suggested retail price for 1985 Chevy Chevette Scooter 2-Door Hatchback Coupe with standard equipment. Freight excluded. Dealer may sell for less. All comparisons exclude other GM products.

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FIESTA WEEK (I.S.A.)

COME INDULGE YOURSELF AT THE INTERNATIONAL FOOD FESTIVAL!

Thursday, Feb 7, 7pm in the Ballroom \$6 students
(tickets available at Sadie's)

With over twelve restaurants serving gourmet
dishes from around the world in the ballroom